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THE QUEEN OF FASHION



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THE QUEEN OF FASHION

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THE QUEEN OF FASHION

Published Monthly

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Fashions for Cold Weather

Furs are always worn in winter, and this season will be so extremely fashionable that the woman without at least a fur stole or scarf of some sort will certainly feel that her street toilette is incomplete and that she has been left out in the cold.

Fur sets—that is muff and scarf—are extremely picturesque in cut, and many of them are made in quaint fichu and scarf effects. Some of the new long stoles are from twelve to twenty inches in width and come down almost to the bottom of the skirt; others extend to the knees and still others to just below the waist.

Muffs will be very large, and often in fancy styles, showing chiffon, velvet and silk in combination with fur bands. Cashmere satins veiled with black chiffon sometimes form the foundation for the fur bands.

Fox furs are still mounted in animal style, but the really smart fur fashions tend rather toward the manipulation of furs in much the same manner as a fabric, the heads and tails thus being dispensed with and the trimming consisting rather of a fanciful arrangement of bands.

Muffs are of the half-barrel, or very wide all-round or flat styles. Australian opossum, cinnamon bear, stone marten, lynx and fox (both the black, blue and white pelts), pointed fox and black bear are the favorite furs for collarettes, muffs and novelty small furs.

Russian sable combined with chiffon is a novelty seen among small furs. It is made with chiffon ends fully two yards in length, knotted with balls of the sable and finished with trimmings of the fur and heavy braided silk tassels, eight inches in length.

A fairly long Russian sable neckpiece made

of chiffon and sable combined is extremely effective, but not nearly so expensive as would be the case if the article was made entirely of the fur.

Another novelty is the natural raccoon. This is illustrated in a scarf and muff shown on page 6. The scarf is trimmed with tails that show the characteristic ring stripes of the raccoon.

The long-haired furs will be used principally for making scarfs, muffs and band trimmings. Skunk is again a very fashionable fur. Fox appears in shades of gray, blue, brown, tan and "rose." The natural red, blue, white and silver fox are being used.

The Australian blue opossum, introduced last year, is considerably emphasized this season. Less expensive than chinchilla, it is used in much the same way, viz., as broad collar facings, cuffs and bands, also in scarfs and muffs. Its chief importance comes from its use as collar facing on black fur coats.

Every fashion indication points toward a lavish use of trimming furs—collar and revers, also broad bands for edging coats and dress skirts and outlining tunics, and narrow strips of fur used in very many ways. Tiny strips of sable and mink, for example, will be used almost like ruchings for trimming the white guimpes and under-

sleeves of tailored dresses. Little pieces of fur will appear in embroidery. Fur buttons, edgings and pipings of fur are well spoken of.

Fur borders are expected to have a tremendous vogue. Fox furs in white, in the different shades of gray (known as blue fox, rose and smoke fox) and in the natural red, are all used. The Australian opossum is also highly favored for trimming-bands.

Taupe and Hudson seal will be used for trimmings much in the same manner as velvet.



A PERSIAN LAMB SCARF AND MUFF HANDSOMELY EMBROIDERED WITH BLACK CORD



AN EFFECTIVE AND STYLISH WHITE FOX SET



ERMINE IS UNDOUBTEDLY THE MOST FASHIONABLE FUR FOR EVENING WEAR

Among the greatest novelties in small furs, as fur sets, neckpiece and muff are called, are the shawl collar and large barrel muff. The shawl collar will certainly prove welcome to all sensible women, as it is both warm and comfortable to wear. It is wide in the back over the shoulders, ending with tapering tabs with silk tassel finish.

The popular length extends just below the waistline, but extremely long ones are also shown.

Other broad shoulder effects are gained by use of several whole skins in animal effect, joined in a manner to fit over the shoulders and finished with tabs, ornamented with heads and tails.

The medium-priced sets are made in styles similar to the more expensive ones, but, of course, the difference in the grade of fur used controls the cost. Black furs will be very popular and a large demand is anticipated for black fox. All kinds of stoles and collars are seen, and no particular style seems to predominate.

In all grades of muffs, the barrel and semi-barrel are meeting with approval, but the large flat muffs are equally good style, and are ornamented with animal heads and tails. The rug muff is not seen to as great an extent as formerly, but it will still be used.

Much credit is due the manufacturers of the low-cost fur sets, which are put on the market at prices which make it possible to purchase a warm muff and scarf, no matter how limited the purse.

These sets are well made and are shown in excellent variety, included among which are blended squirrel, caracul, skunk, nearseal and Japanese mink.

Mink continues to remain in favor for both scarfs and muffs, and many handsome sets of this fur are now being shown.

Sable is so prohibitive in price that it is used only in limited quantities. The high-class houses are showing some handsome muffs and scarfs, as well as a few sable-trimmed garments. Imitation sables, however, are much in evidence and are used very largely for trimmings.

A few fashionable furriers are showing fur scarfs made of satin or chiffon, edged in fur, which are taking fairly well, as they make a handsome appearance, and are less expensive than the entire fur scarfs. These houses are also making up fur scarfs combining two kinds of fur. For example, a seal scarf is edged with mink, and one of broadtail with sable.

Long coats of fur are to be extremely fashionable, and although there has been considerable talk about short fur coats in Paris, so far at least very few have been seen over here. Most of the fur coats are long, from fifty to fifty-four inches, and are made very similar to the cloth coats, being semi-fitted, but cut on straighter lines than last season, and with less flare in the skirts than formerly.

A few of the most expensive models are caught into bands of fur at either the ankles or the lower edge, making a border, which in some cases slightly draws in the fulness.

The wide shawl and sailor collar extending to the waistline is a new style and is used on many of the long garments. It is very attractive when long soft fur is used in combination with bands to match as cuff trimmings.

From the nature of the present demand there is no fur too expensive to be utilized, for, despite the cost, full-length coats are made of sable, ermine, sealskin, chinchilla, mink, broadtail and moleskin. But the most popular coats are those made of seal, Hudson seal, muskrat or raccoon, broadtail, caracul, pony and marmot.

The linings are by no means an unimportant feature in these wraps, for many high-priced fabrics are used, such as rich brocades, some of which have designs in gold thread, as well as satins, both plain and brocade, in the finest qualities—making some of these coats reversible. Persian and moiré are also seen.

Very attractive evening wraps are made of white coney, white rabbit or pure white ermine without the black spots.

Evening coats are very loose, most of them having sleeves or sleeve suggestions. Only a few capes are shown. Many of the wraps have the fulness gathered into a band at the bottom, back or sides, and practically all have the narrow cut, which

is still considered essential by the great Paris dressmakers.

In Paris the most exquisite materials are being used for evening wraps, combined with costly furs. Among them are handsome antique tapestries and brocades, which, despite their great cost, are expected to be worn as opera wraps. Velvets, satins, velours and broadcloths are also greatly used.

When these beautiful materials are combined with rich furs or handsome Oriental trimmings, it can be easily understood that the wraps are

unusually elaborate. In fact, the tendency is largely toward rich Oriental effects, and the more elaborate the more desirable they appear to be.

Considerable embroidery in heavy silk floss or braid is seen, as well as many beads, which are woven into handsome patterns. Pendant ornaments, tassels and fringe also appear on many of the dressy wraps. Some of these evening wraps are lined with chiffon, giving them a soft, fluffy appearance.

An extremely effective idea recently brought over from the other side consists of collar, cuffs and revers of plain or printed satin veiled in chiffon, edged with fur.

Automobile coats are of course made of cheaper furs than evening wraps. Attractive garments are shown in pony skin or caracul, and more expensive ones of mink.

The furs used to illustrate this article are shown by courtesy of C. C. Shayne & Company.



AUSTRALIAN OPOSSUM



A SCARF AND MUFF OF SKUNK



A SET OF NATURAL RACCOON



A HANDSOME SHAWL COLLAR OF SABLE

WHAT WILL BE WORN THIS WINTER

THE time has long since passed away when any one style can be said to be "the fashion," to the exclusion of other modes. Twenty years ago, and even less, if, for instance, overskirts were in vogue, then all the world of womenkind appeared in overskirts; but nowadays we have changed all that. Tunics are the mode but every woman does not have to wear a tunic. No, indeed. She can if she prefers choose either a circular, semi-circular or gored skirt and still be just as modish.

Some of the newest skirts are made with a habit back, or they have a panel or a stitched double box-pleat down the back, giving the same effect. A few are slightly shirred in the back, but are cut narrower as they reach the bottom.

Footbands are seen very frequently; other models are made with long overskirts coming below the knees, which are caught in with a band. The underskirt is made with a pleated flounce, which has very little fulness.

Other skirts have panel fronts and backs, with the fulness at the sides gathered into a band at the bottom. A few cluster pleated skirts, caught in with straps or stitched down to preserve the narrow cut are also seen.

Nearly all skirts are short. Even in the most elaborate suits, the skirt is generally made to escape the ground from three to five inches.

According to the present outlook, this will be a very extravagant season, and handsome trimmings are being employed on some of the handsomest suits. For winter use, fur occupies first place. All kinds of fur bands are being used with excellent effect.

Many of the smartest suit coats are cut with very straight lines from the shoulder to the edge



A NEW PICTURE HAT

of the coat. There are, however, some smart jackets that have seams which curve slightly in at the waistline, as many American women do not like the idea of concealing their figures, as is the case with some of the box effects now being shown.

The new coats fit very closely over the hips, giving at first glance the appearance of a one-piece suit. Revers of all kinds are being used, from small notched revers to very large ones which come below the waistline.

While the tendency is in favor of jackets that button straight down the front, a few coats with side fastenings are shown.

There is talk among fashion authorities about a new lease of life for the shortened waistline, and it is significant that a number of the most

attractive toilettes worn by women of fashion have shown a tendency toward this waist shortening. How far these straws may indicate a current or how far the movement may go remains to be seen, but it is likely that the normal waistline will remain in evidence upon a majority of the models. The short waist has never entirely lost caste, and although

it has been of late chiefly used in evening and house models, an occasional Directoire coat has shown the short line.

The peasant blouse with the body and sleeve in one is still the height of fashion.

In dressy costumes the three-quarter length sleeve predominates. In evening gowns the sleeve is usually of the elbow length or shorter.

In tailor-mades—both dresses and waists—the full-length sleeve is generally accepted.

Collarless gowns are still worn, but these are intended for afternoon or dressy wear, and are usually finished with a small frill of lace or chiffon to give a soft effect, although a few dresses have the necks finished off with a cord made of the same material as the dress or of the trimming on the gown. Sometimes a small guimpe is worn.



A FUR-TRIMMED COAT



A CHINCHILLA SET

HAIR PARTED AND BOUND DOWN
WITH A VELVET BAND

The Latest Modes in Hairdressing for the Coming Winter

By ANDRE DUPONT

PRIZE COIFFURE AT THE LONDON
HAIRDRESSING SHOW

THE prettiest and by far the most fashionable hairdressings of the winter are rather flat. The coiffure may be high or low as is most becoming, but the front effect should remain almost flat, whether the hair is parted in the latest Parisian style or is rolled back in a soft pompadour. If parted hair suits a woman at all I should advise her to wear it so this winter, for this is the very height of fashion.

The hair must be parted on the top of the head and made to lie quite flat. At the same time it must be fluffy and on each side of the head it must puff out softly and look thick and heavy. In puffing the hair at the sides it is usual to hide the ears.

Ears are seldom pretty and artists conceal them. The artistic hairdresser does the same. When I am puffing hair at the sides I pull down a few scallops to conceal the long, unclassic ears.

In puffing the hair at the sides don't hesitate to use rats. Choose the kind that suit you best and employ them freely. It is far better to use a good rat than to rough comb the hair. Rough combing the hair is a thing many women understand to their sorrow. They take a strand of hair, turn it down over the face, run the comb backward over it to produce a rough snarl. Then they toss it back and pin it in place. It makes the hair look fluffy but at a ruinous expense, for it breaks the hair and makes it dry and snappy.

Puffs are still worn but not so many at a time as was formerly the case. A decided revolution in hairdressings has occurred. From the elaborate arrangement of puffs and curls banded with ribbons that were current about a year ago, fashion has changed to the extremely simple hairdress-

ing, coils or braids wound about the head, or massed at the back of the head in a somewhat conventional psyche.

Last year Frenchwomen wore only the jeweled ribbons as hair ornaments. Now they are wearing innumerable pins, barrettes and combs in tortoise shell, all extremely simple in design, but massive and expensive. Parisians have never before made such extensively fashionable use of shell as they are doing today.

In one of the most elaborate of the new coiffures a back piece or pad called by various names is used. This is employed in the new coiffure shown in the upper right-hand corner of this page. This style of hairdressing took the prize at the great hairdressers' show recently held in London.

The new pad used is somewhat smaller than the form introduced last season. In some instances a small net-covered wire frame is used under the natural hair to give the same effect.

To adjust the pads for

this coiffure the front hair is parted, then drawn crosswise in opposite directions so as to conceal the effect of a part. The artificial piece is then adjusted in the back of the head and pinned securely. If the natural hair is not sufficiently long and thick, a switch is then wound about the head. The effect in front is rather flat, while the back hair may or may not extend out some distance, as suits the taste of the wearer. If an elaborate coiffure is desired, like the one shown in the illustration, a few puffs are placed among the rolls of hair in the back and a bunch of curls pinned at the neck. The curls, however, are only good taste for evening, when they look very pretty indeed, falling over a plump white neck.

NEW WAY OF DRESSING THE HAIR
WITH PUFFSTHE NEW BRAIDED EFFECT WITH
BRAIDS ONLY IN THE BACK

HAIR DRESSED HIGH—THE CORONET OF PUFFS

It is a little newer and more exclusively smart to omit the pad and to have the head quite small and the hairdressing very compact looking, the shape of the natural head, but a little fuller and more rounded. This is the hairdressing followed by conservative women. It is shown in the center illustration on page 8.

A variation of this consists in the arrangement of curls or puffs about the face, the back piece being the same, and the long switch being used. This is shown in the lower left-hand illustration. In all of these hairdressings the large topped shell pins are used, showing two or sometimes four.

Another hairdressing is a rather simple arrangement of coils on the crown, or a little below the crown, of the head. The hair is parted in the front and waved softly back from the face and a wide velvet band is bound around the head. See illustration at the upper left-hand corner of page 8.

Still another is a well-defined pointed knot right on the crown of the head, the hair being very loosely waved from the face. For this last, an abundance of natural hair growing very full and thick about the face is necessary.

The side parting of the hair is again coming into vogue.

One of the simplest and at the same time the most effective and becoming of the new hairdressings is the new braided effect with the braids shown only at the back and sides of the head. A good view of this can be seen at the lower right-hand illustration

on the preceding page. The hair is parted in the front and rolled softly back on each side in a very full roll. The coronet braid starts from each side of the front underneath this roll. If the effect is thought to be a little too plain a few puffs can be tucked into the coiffure at each side. The model shown in the illustration had her hair arranged in this way.

Still another modern style shows a very large puff on the top of the head, right back of the flat double bang. This

double bang consists of a little straight bang which falls on the forehead, and a second one which curls back. This is invariably made as a false piece, and the double arrangement does away entirely with the difficulty of concealing the upper line of the bang.

Aeroplane hairdressings are also noted, in which loops of hair are arranged in upright fashion simulating the wings of the aeroplane. This hairdressing is suitable only for evening, as it would interfere sadly with a hat. The aeroplane arrangement is shown in the second coiffure from the right in the group on this page.

The large two-prong pins with curved or square tops are still considered the best form, though many later novelties are shown. Several of these have tops that roll back; others have heads like upright golf sticks pointed in opposite directions.

In combs, three kinds are used. The first is the plain and piped band style, worn singly or in a set consisting of a back comb and side combs.

The second is the ball-topped comb. This is worn

in the back above the coil, or sidewise, either in the back of the hair or in the front, where it may be disclosed by the side part. When made of shell in one piece, these combs are extremely choice, and, naturally, very expensive. Handsome combs of less value have the balls riveted onto the comb.

The third

style of comb is a skeleton outline in the form of the old-time back combs. These combs are formed by scroll sawing, the whole effect being very light and graceful.

Very handsome are pins of the dark tortoise, the heads cut in a succession of joined crescents and studded with rhinestones set in a platinum finish.

Combs studded with rhinestones are still fashionable for evening wear and are always especially effective when worn in dark hair. Square-topped hairpins are made to match.



A GROUP OF NOTABLE COIFFURES

AT THE HAIRDRESSERS' SHOW



An Old-Fashioned Complexion Secret

By O. A. BEHREND

IN days gone by the fashionable beauties set great store on buttermilk as a complexion beautifier. When Marie Antoinette and her ladies rolled up the sleeves of their flowered muslins and played the milkmaid with churns and cream-bowls in their dairy at the Petit Trianon at Versailles, while all France was seething on the verge of a revolution, this craze was at its height.

Unguents for the face as well as the potions in which they indulged were probably responsible for the lovely complexions which made poets compose odes to the bloom of their cheeks, and painters almost implore on their knees that disdainful beauties should relent so far as to have their charms immortalized. In baked buttermilk one of the strongholds of the complexion was said to lie. In a few days it worked wonders, while perseverance in its use during four or five months would preserve the skin smooth and soft as a roseleaf.

Where the sour milk prophet errs today is in insufficiently diluting the buttermilk, the proportions in the genuine old recipes of the past being that of a gill to a pint of fresh milk. This was poured into a jar with a fitted lid and placed

before the open range to heat during the whole of a day.

By night the milk had turned to the consistency of clotted cream, in which state it was poured from a height from one vessel to another until, by some magical means, the contents had gone back once more to the smoothness of fresh milk. It was then sweetened with cane sugar and enclosed finally in a stone bottle, corked down tightly and placed before the fire, but not too near, for five or six hours. At first baked buttermilk does not always appear particularly pleasing, the mere fact that it is distinctly sour making it an acquired taste.

If it was not acid, however, it was scarcely considered to have been perfectly made, while if it effervesced when the bottle was opened it formed not only a mere refreshing drink, particularly when well iced, but was thought to be remarkably efficacious as a means of improving the complexion.

Every night on retiring it was the custom of the belle of a hundred years or so ago to bathe the face in fresh buttermilk or, wanting this, in the baked beverage just described. This took off all tan and sunburn, removed freckles and was said to prevent wrinkles.

Hats for Little Folks



CHILDREN'S millinery is extremely picturesque and attractive this season. The majority of the new hats for little people are on the mushroom order with down-turned brim, and some extreme models are even in the French cloche or bell shape. There are also many dressy

bonnet shapes shown for tiny tots.

The millinery illustrated on this page shows plainly the leading fashion tendencies for the winter. In the upper left-hand corner is a most charming hat for a little girl of five years. It is in a modified mushroom shape, faced with pale-blue mousseline de soie, while pale-blue ribbons of the same shade are used for trimming.

Just opposite this hat is a very dressy little bonnet shape for a very much younger child. This hat, which was imported direct from Paris, is composed of heavy ribbed white Ottoman silk. The crown is most effectively draped and the only garniture consists of two white ostrich plumes.

A great deal of ostrich is used on children's hats this season, while full crowns are seen on many types of hats—on the large-brimmed picture models, on cloche shapes and on mushrooms. An attractive mushroom hat had a full "tam" crown of Nattier-colored velvet and a drooping "flop" brim of beaver in the same color. The only trimming, and all that was necessary, was a heavy silver cord bound twice about the base of the crown with two large silver tassels at the right-front. The effect was very becoming to a fair-haired child.

Another feature in children's millinery is the contrasting facing of the underbrim. A large number of black or dark-colored hats have underbrim facings of rose-colored satin or chiffon; when of the latter, sev-

eral layers are used. Underfacings of maline and lace are also in common use and in many cases the lace projects beyond the brim of the hat, producing the prettiest of face frills.

Maline is much in evidence on smart hats. Quite a number of handsome dress models are partly or entirely made of

fold upon fold of maline. Not infrequently the maline is accordion-pleated. A full crown of velvet, satin or taffeta may be associated with a brim of maline, and vice versa.

The hat shown at the upper left side of the group of three is of black velvet lined with pink and trimmed with pink ribbon. Just below this is a close mushroom hat of blue velvet, artistically trimmed with velvet flowers on each side and a band of satin ribbon.

The last hat in the group is of fur, a dyed squirrel skin of a pretty brown shade. This is trimmed with a band of Persian ribbon and a rosette of pink mousseline de soie.

The children's hats which are reproduced on this page are shown by courtesy of John Wanamaker.



THIS season, for some reason or other, there are more pretty little wool frocks for the very small girls than are usually in evidence and so attractive are they that they are being picked up very quickly.

But it is much better to make children's frocks at home. It certainly saves more than half the expense, provided the mother herself does the sewing or helps in the doing. You can be absolutely sure of the material used, can see that it is properly shrunk and can have

it made up more carefully with no careless sewing and finishing such as characterize some of the ready-made garments. Serge and cashmere are wool materials very popular for children's frocks, but there are other light-weight wool stuffs which make up well, particularly in the checks and plaids.

The black and white shepherd's plaids, livened by a touch of color in scarf and belt or in collars and cuffs, are always pretty and practical, and for some reason when properly handled have a very childish air. Some good models in this material have belts of red patent leather and

(Continued on page 85)

The Latest Winter Millinery



A HUGE PICTURE HAT

NEVER was headgear more varied or was such a wide diversity of shapes shown as at the present season. Hats that are all of one color, or that are composed entirely of one material throughout, are decidedly in the minority.

Ostrich, both in the willow and French plumes, is very fashionable for hats of all sorts. Ostrich tips and plumes and aigrettes are used separately and in combination, the white aigrette being a favorite on the all-black hat.

Paradise aigrettes are used on millinery in large quantities, being frequently combined with fancy bands of metallic embroidery or a jeweled cabochon.

Great use is made of all kinds of "made" feather garnitures on hats of all types; wings, breasts, long-feathered bands—all are found among the season's smart trimmings. White wings on black hats are a



PARIS HAT WITH RIBBON TRIMMING

together side by side, producing one huge trimming whose chief beauty lies in the undulating contour of the surface as the wings are not flattened out in the usual uninteresting way.

A great deal of velvet and beaver are used together. A large hat or a brimmed turban with crown of black velvet frequently shows a brim of long-napped beaver in white or pearl gray, or the all-black hat will have an under-brim facing of dark-colored beaver.



A FRENCH TURBAN

favorite combination, thus carrying out the vogue for black and white which obtains not only in dress and dress-accessory styles, but is one of the strong notes in millinery.

Wings are particularly handsome this season, very large garnitures being composed of four or five wings apparently joined



HAT TRIMMED WITH MALINE, FUR AND FEATHERS



VELVET HAT TRIMMED WITH TWO SHADES OF RIBBON



VIOLET VELVET TURBAN WITH WING GARNITURE

The "Extry"

By W. CAREY WONDERLY

EXTRY! Extry paper! Star! Times! Extry paper! All about the election!"

Margaret Catherwood laid aside the magazine she had been reading, and going to the window, opened it and stepped out on the little balcony.

"Extry! Extry paper, ma'am?" cried a newsboy from the street below.

For a moment she stood staring stupidly down at the little fellow—a bundle of rags, he was, with a great armful of papers fresh from the press—then she shook her head and went quickly back in the room.

"Extry! Extry paper—Star, Times!"

The cry followed her inside and haunting her, made the magazine she had resumed reading an utter impossibility. Rising, she went hurriedly to the bell and then waited, with her eyes fixed upon the door, for the entrance of the butler.

"Jenkins," she said, when he came, "the boys are calling an extra in the street. I want you to get me one."

"Very good, ma'am; which one, ma'am, Star or Times?" he asked quietly.

Her first impulse was to cry "Both!" Then the knowledge that he was watching her and that he *knew* brought the color quickly to her cheeks and left her flushed and heart-sick. She turned wearily away, dropping into a chair.

"Either, either will do, Jenkins," she said. "Mr. Catherwood had promised to telephone as soon as the results were known, but I guess he has been—too busy. Get me the Star, please—that will do."

With a colorless "Very good, ma'am," he bowed and left the room and Margaret Catherwood was again alone.

She was nervous and ill at ease. She walked over to the window and looked out. It was snowing, a light, wet flurry, and through the square, opposite, the arc lamps spluttered and glowed, casting great blue shadows on the snow-covered asphalt. She glanced over her shoulder at the Antoinette clock on the mantel—it was a little past ten—and hoped, all unconsciously, that John would get home before the streets became slush-bound. Then Jenkins returned with the paper and she went to meet him.

He had brought both of them—the Star and the Times—and laid them down on the table, face upward, so that the great scare-lines looked up at her and mocked her cruelly.

"Axin' your pardon, ma'am, I'm sorry about Mr. Catherwood, ma'am," said Jenkins. "Me and Richards cast our votes for him, ma'am, but they was only two against many."

"Yes, thank you, Jenkins," she returned, hastily. "I am sure Mr. Catherwood is obliged to you and Richards. I, too, am sorry—"

He bowed again—she fancied he had been drinking—and backed slowly out of the room, and she was alone with the extras.

Yes, there it was—mocking at her, the big, bold headlines—strung clear across the front page of the paper:

"McTavish Wins By Great Majority! John Catherwood



THERE IT WAS—MOCKING AT HER, THE BIG, BOLD HEADLINES

Defeated By William McTavish In His Run For Mayor! Catherwood Loses In His Own Ward!"

She folded and placed the papers quietly on the table again. So this was the end of everything. John Catherwood was defeated. Defeated. She repeated the word softly to herself, carefully accenting each syllable. She wondered where he was, what he was doing, thinking—was he thinking of her? Of her, his wife? Hardly, and she smiled, coldly, while all the sympathy and woman-love brought into life by the damning extra faded from her eyes.

He had promised to telephone her the moment the results were known, but he had not done so, and all day long and all during the evening she had sat alone in the great house, waiting, just waiting for the end. Upstairs were her trunks, packed and labeled, all ready for the expressman who was to come for them in the morning. For tomorrow she was going away forever—to Europe—alone! That had been their agreement—that she should live with him as his wife until after the election and then be left to go her own way. She herself had decided not to leave his house until the results were made known, as she had no desire to hurt his chances by any breath of scandal—any divorce proceeding—any sensational, yellow journalism. Catherwood had agreed to this. She was to live with him until the day after the election, and then, unmindful of the results, she was to go to Europe, quietly and alone. In the spring she was to join the divorce colony in Reno.

But all along she had been so sure of John's success. It had never crossed her mind that by any possible chance he might be defeated. She was so sure—so sure! Not until he had failed to send the phone message did she begin to doubt, and then when the boys began to cry the extras in the square, she had completely lost her nerve and become a miserable wreck.

"McTavish Wins By Great Majority!" She repeated the line, word for word, slowly, very slowly, as if she would indelibly impress each word upon her brain.

"John Catherwood Defeated By William McTavish In His Run For Mayor."

She passed her hand slowly across her face. McTavish had made himself unpopular with the masses by a union bill he had influenced at Washington. Nobody had thought he had half a chance with John.

"Catherwood Defeated In His Own Ward!"

Even his own people, the people for whom he had done so much, had gone against him. She buried her face in her hands and her slender body shook with sobs.

"What will he do now?" she cried, again and again. "His very life depended on this thing—on winning this election! Oh, poor, poor John!"

Then the telephone bell rang out sharply and she sat up, almost afraid to go to it. It was John. He had called her to tell her about himself and about—McTavish.

"Oh, poor, poor boy!" she cried again, as she went across to the pretty, flower-decked booth.

But it was not Catherwood. She recognized the voice directly as belonging to a friend of hers, a girl who had been her bridesmaid when she and John were married at old St. Paul's; it was five years ago now!

"Oh, Madge, I have just seen a Star. Have you seen it? And I am so sorry, dear, so very sorry!" came the voice.

Margaret thanked her and hung up the receiver as soon as she decently could. She knew Alice was sorry, knew that she must be sorry since she was her friend and John's, but she wished she had let her alone. She did not want their sympathy, either for herself or for her husband, and she resented Alice's message of condolence.

"But it will be a blow to John," she repeated to herself. "I don't know what he'll do now; his very soul was set on this election."

She tried to read, to play the piano, but she couldn't do either—her brain was a blank and her fingers numb and stiff. For an hour she sat at the window, watching the snow and listening for a key in the latch. The Antoinette clock struck eleven, then twelve, and then she must have fallen into a doze, from which she was awakened by the sound of footsteps on the stairs.

They were John's—she knew them. She jumped up, and running to the door, waited for him to enter the room, her face full of love and kindly sympathy.

Then he came in very quietly, a tall, erect, handsome man of thirty-nine. His great fur coat was wet and glistening. Margaret noticed that it was damp even in the face of the impending crisis.

Catherwood threw the coat on a chair and moved over to the logwood fire, holding out his hands to the dying embers.

"Let me ring for Jenkins," cried Margaret, hurriedly. "The fire has gone out. I must have fallen asleep. The place is chilly."

"Never mind," He shook his head. "Of course you have heard about the election?" he asked, presently.

She nodded. "Yes," she said.

"I—hadn't time to telephone, and I thought you'd see the papers," he added, with a note of apology in his tones.

"Yes, I saw them," she said.

She had intended all along to throw herself in his arms and comfort and cheer him, there on his breast. But now, face to face with him, she could only speak in a quiet, commonplace tone of voice just as if it were an occurrence of everyday life, when all the time her heart was bursting with love. She would have died before she could have touched him with her hand—his voice had chilled her very heart—and yet she desired nothing in the world so much as to comfort him, to kiss his brow and call him her boy, her John. All the anger, all the feeling that she had harbored so long against him and had made her at last determine to leave him, all this had gone and in its place there was only an all-powerful desire to help him in his disappointment and defeat.

"John," she began, timidly.

He was holding one foot up to the smouldering logs, and he answered without turning his head:

"Yes, Margaret?"

"I am—sorry!"

She put out one hand, then withdrew it quickly, as he turned and faced her with a hard, cold laugh.

"Are you—sorry?" he said. "Well, it is more than I expected of you—. Thanks, Margaret," and he finished with a brisk nod of the head. "I was wondering all along how you felt about this thing, now that it is definitely settled. You are sorry. I—I hardly expected—that—"

"Did you think it was a matter of indifference to me?" she cried, quickly, stung by his tone.

"Frankly, yes."

"And what have I done to lead you to think—that?" she asked.

"Everything! A hundred things!"

She made ready to defend herself with all her womanly weapons, when suddenly she saw the droop of the shoulder, the tired lines around the mouth and eyes, and realized in an instant that he was defeated—utterly. Again, the woman's instinct to love and comfort rose paramount, and putting aside all her wounded pride and vanity, she went over to him and dropped on her knees beside his chair.

"Oh, John, John, I am sorry, sorry, dear!" she cried, softly, clinging to his arm. "Don't look so miserable, don't look so completely forlorn. Why, there are hundreds of things left to you yet! Simply because this has gone wrong and we both of us felt so sure, John!—why, you must try again. Don't cry defeat so soon. You are tired out now, and cold and hungry, too, I guess, but by and by, tomorrow, things will not look so black. You must go away to the country. We will go down to Farmlands—"

"We?" he caught her up quickly with.

For a moment there was silence. Then she tightened her clasp on his arm and answered without looking up:

"Yes, we—if you want me—if I will help any, John."

"If I want you—if you will help any!" he cried.

He drew her up to her feet and brought her close against his heart. She closed her eyes and lay very still—very still, almost afraid to breathe!

"Madge! Madge, girl!" he said.

He had not called her Madge for months; not since he had told her of his determination to join the party and run for mayor, and she, in a highly hysterical scene, had accused him of neglecting her for politics. Now, she was "Madge" again!

"I love you!" she cried. "Oh, ask me not to go away. Tell me that I mustn't, because you want me here with you and because we are going away to Farmlands and forget all these unpleasant months! I don't want to go to Europe without you; I don't want to join that awful colony at Reno. John, John, tell me I mustn't—tell me!"

Afterward she wondered at herself, for she had thought that she could never show her heart to John Catherwood again. But now, in his defeat and despair, she buried her pride and forgot all things save that she loved him.

"It is nice to be forgiven, Madge," he said, directly. "I had hardly hoped for so much. I promise never to neglect you again, never again, my wife. My heart was set on this thing; on winning this election and defeating McTavish. You know that, don't you? And now—you don't mean that you are sorry—say that you don't."

"But I am sorry, John, because I know how disappointed you must feel," she cried. "I had felt so sure of you all

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PUTTING ASIDE ALL HER WOUNDED PRIDE AND VANITY SHE WENT OVER TO HIM

The Academy for Parrots

By GEORGE VON SKAL

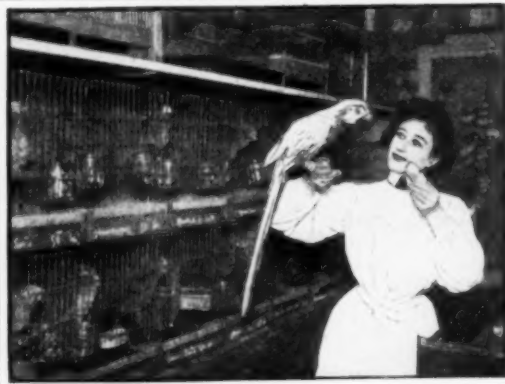
IN a queer little out-of-the-way street in Paris is situated the very strangest school in all the world.

This is an academy for parrots—real parrots—I mean of the cuckatoo family, not the human variety that too often, birdlike, acquires knowledge by rote and applies it to the perplexities of after life.

Everybody knows that a parrot learns words and sentences or songs which it frequently

hears. The great drawback to buying

and educating it is that the bird has generally accumulated a stock of expressions not quite suitable for refined



THE FIRST LESSON

into the phonograph class. Here several birds are taught at the same time. The machine is made to repeat first single words, and later on sentences, continually. The parrots are forced to listen by the teacher, who calls their attention to the sounds coming from the horn, and admonishes them gently with a stick if he finds that they are thinking of other things. The next step is to make the birds repeat what they have heard, and this is not nearly as difficult as it may appear. It must be kept in mind that birds lacking intelligence have been discarded at the beginning, and

are not admitted to the higher classes. The method of teaching several parrots at the same time has the further advantage that it is possible to work upon their ambition, which is, of course, directed after material things only.

As soon as one of the birds repeats the lesson correctly, he receives a piece of sugar or whatever he likes to eat; the other pupils take notice and follow suit. The proprietor of the school says that he, himself, was surprised when he discovered how the birds watch each other, and he has become convinced that they not only possess much more intelligence than we generally suppose, but real character, and that they can therefore, with the necessary patience and consideration, be educated like children.

The first lessons are given in a room where many other birds are kept, but the graduating class is instructed in a large hall, and, whenever the weather permits, in the open air. Here songs are taught, starting with single lines and finishing with whole verses. It is worthy of notice that not too much time must be devoted to the single lines. If this is done the parrot will frequently repeat this one line constantly and stoutly refuse to learn the others. An experiment showed that a bird of this turn of mind knew the tune



THE INTRODUCTION OF PHONOGRAPH TO PUPILS

company, and that it is in the habit of learning most quickly the words uttered with the greatest emphasis, and they are not always the nicest. It is, besides, tedious work to teach a parrot. Some of the birds will not learn at all, others will refuse to learn what they are taught and pick up knowledge they should not acquire, while others again are obstinate and do not repeat the lessons except when they are alone or when their silence is desired. To possess an intelligent and well-educated parrot affords great pleasure; to train one is seldom satisfactory.

A bird dealer in Paris has found a way to overcome the difficulty, and one of the many modern inventions which make life more agreeable and easy has furnished him with the necessary equipment. He has opened an academy for the education of parrots, and sells the birds for high prices after they have graduated. They have to pass through a regular course, and the stupid birds that cannot or will not learn are discarded. The lessons are started in the well-known way by making the bird ask for its food. The sentence is repeated over and over again and the bird learns quickly that it must repeat the words or go without the regular repast. This is comparatively easy, and has the additional advantage that hopeless cases among the birds are discovered early in their career and therefore do not cause loss of time and labor to the teacher.

After the bird has shown that it will learn, it is advanced



THE PARROTS LEARNING TO TALK BY LISTENING TO A PHONOGRAPH

perfectly but would not sing or whistle it. When the chorus of the song in question was turned on, the bird would sing the first line and keep on repeating it.

The birds receive also instruction in gymnastics. This may seem hardly



necessary because all parrots are good climbers, but here they are taught to execute certain exercises upon command, and they become proficient gymnasts under the patient guidance of their teacher, who holds the stick in one hand and a piece of sugar in the other. It takes from three to four months on the average to educate a parrot thoroughly, although a bird may acquire sufficient knowledge for a not too exacting master in about half that time. If, however, pretty Polly comes home with the certificate of graduation, its owner may be certain of having an intelligent, refined and most agreeable companion, who will entertain readily but remain quiet when others want to speak, and will not shock the company by language acquired on a pirate ship or in a boarding-house on the water front.

This curious academy is doing wonders to increase Polly's popularity in the French capital. This pretty and frequently droll bird has always had its friends and even admirers, but they were not as numerous as half a century ago. There was a time, and those among us who have nearly reached the allotted age will remember it, when a parrot was as much a part of a well-regulated household as the player piano or the phonograph is today. The younger generation may recall the stuffed parrots kept in glass cases or perched upon the tops of china closets, and from their existence conclude that they were once admired and even

beloved. For some reason not clearly discernible the parrot went out of fashion. Perhaps the piano replaced it for its appearance was coincident with the vanishing of the bird, or it may have been one of those changes in taste which cannot be explained. Parrots were of course still kept, but not as extensively as formerly. Song birds or dogs took their places as pets, and later all kinds of animals, lizards and snakes and other reptiles, indicating an eccentric, if not morbid, taste, became the pets of certain unbalanced society women and a few actresses.

This is all to be changed.

Paris has decreed that the parrot shall be the proper pet for every lady of fashion, and the decrees formulated by Paris are followed by the whole civilized world. The parrot is, however, going to be a far superior bird, and not the rather stupid creature that amused our ancestors. The modern parrot cannot hope to find favor if it learns a few phrases only and utters them from time to time, sometimes causing amusement, and again surprise or consternation. Nor are birds wanted which utter horrible screams or yells and frighten everybody except their overfond mistresses. The parrot of

today must possess accomplishments, and it is not enough if it looks serious and wise while expressing its opinion of the people surrounding it; it must show that it is intelligent, and, above all, a pleasant companion.



A LESSON IN GYMNASTICS



Common Sense and Health

By R. D. NUGENT



IT is just as bad to fuss constantly over the health as to take too little care of it. La Rochefoucauld, the famous French writer of maxims, once said: "There are people who would never have been in love if they had never heard talk of it." And there are also undoubtedly people who would never or hardly ever be ill if they thought less about it.

People who are afraid to open their windows lest a draught should give them cold or neuralgia, who are afraid to go out if there is a little rain, or a little wind, or a little cold, because they are "so delicate," become more so, and in time make themselves as sensitive as hothouse plants, which can only live in the overheated greenhouse.

But while overcare of the health is to be deprecated, this does not mean that certain well-understood rules should not be obeyed if one wishes to avoid illness, such as the danger of impure air in unventilated rooms, contracting chills, drinking impure water, eating and drinking too much, etc. This knowledge, however, need not turn the care of the health into a bugbear. We can make a fad of our health as of any other useful thing.

It is possible by living more healthful lives to keep away those troublesome colds that some people consider a necessary evil of winter.

A frequent cause of taking cold in winter is the unhealthy system of living in overheated rooms. By this means the general condition of the body is debilitated and

rendered liable to contract chills and colds when exposed to the cold air out of doors.

For a sitting-room, a temperature of 68 or 70 degrees is quite warm enough for health.

A bedroom should always be well ventilated and have the windows open at night, even in the coldest weather, if one wants to avoid colds in winter. Rooms that are closely shut up at night are not conducive to healthy sleep, and the person who occupies such a room always feels a sense of languor and fatigue in the morning. A daily morning bath, either tepid or cold, is of great importance, as personal cleanliness is essential to good health.

Clothing is another very important factor. In cold weather it is a great mistake to put on a great number of thick, heavy garments, which by their own weight are a drag upon the shoulders and hips and soon cause fatigue. Such clothing, also, does not allow of the proper ventilation of the skin, which is so essential to maintain the body heat at its normal height. It is a mistake to suppose that the closer and thicker it is the warmer it is. This is by no means the case; some of the warmest undergarments are of a rather open-meshed medium-weight wool.

Fancy waists that are sometimes worn in winter with an open yoke of lace, exposing the neck and chest, are a fruitful source of colds, and ladies at all subject to catarrh and chest troubles should avoid them.

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Behind the Scenes at the Theater

By BRUNSON CLARK

WHEN there is no rehearsal called the theater remains dark and dreary all through the day with scarcely a soul behind the scenes. Perhaps if the scenery is made in the place there may be a few painters at work on a new "set," or a stage carpenter or two intermittently tinkering at something or other, but promptly at seven o'clock each night the silent cavern wakes into life. The actors and actresses begin to arrive and go to their dressing-rooms. The stage is given over to the stage hands and the electrician and the property man, who are temporarily in command.

For the time being he and his fellows reign supreme. Even the stars for the nonce are obliged to take second place. There is no drearier spot in the city than the stage of a theater as the clock strikes seven. The bare walls stand out bleakly; there is a chill over everything; the warmest thing in the neighborhood is the language of the stage hands as they gird up their loins and roll up their shirt sleeves preparatory to getting to work. The electrician

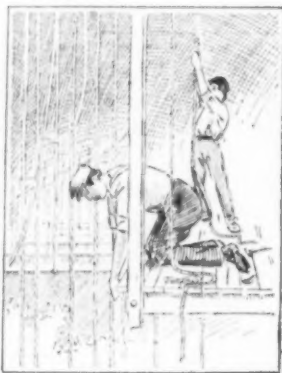
mounts to his unmoated tower at the right-hand side of the stage and begins to run his hands up and down the gamut of lights as though they were the scales of a pianoforte. From the wings up aloft ropes come wriggling down, seemingly of their own volition. Cranks begin to turn and the creaking noise they make,



A REHEARSAL—AN INTERRUPTION BY THE AUTHOR

combined with the general confusion which now ensues, gives an outsider the impression that everything is all at sea. But each rope knows its business thoroughly. The stage hands, reinforced to a small army now, move here, there and everywhere. The side of a palace is pushed into view, a back drop falls at the rear of the stage, and bit by bit the stage, so bleak and dreary but a moment ago, blossoms out into a real picture.

By seven-twenty the stage is set for the first act of the play; the stage hands retire for the moment and the property man and his crew come into possession. The stage hands, let us say, have left the stage set for a library. The pictures are on the walls because they are painted there, and so are some of the bookcases, but in other respects the room is literally an unfurnished apartment. Suddenly the doors of the property-room are thrown open and Persian rugs, a piano, perhaps, footstools, a writing desk, couches, fire screens—every detail and attribute of a modern room—are hurried into position. Chalk marks and cabalistic signs on the stage floorcloth mark the exact spot where each property is to go. By this time the members of the company are beginning to come in one by one. Usually if the star be a woman she is the first member of the cast to arrive. Many of the leading actresses are usually in their dressing-room by seven o'clock. Then comes the maid's busy half hour. The work of adorning a star actress for an important role is by no manner of means a sinecure. Besides the actress's own maid there are usually a couple of women dressers who assist in this interesting operation. One maid has de-



ROPES COME WRIGGLING DOWN

voted the greater part of the day, as well as all her evenings, to keeping the star's costumes in apple-pie order. If the play be a very strenuous one and elaborately costumed the actress usually has duplicate costumes which she wears on alternate nights, for it is a saying among actresses that a stage performance takes more out of a frock than a whole month of active service in private life. The dirty floors are ruination to evening dresses.

At the stage entrance meanwhile, if the play be a spectacular production, the supers are standing in line waiting to have their names called and checked off. Just inside the stage door is a little rack, and here, just after they arrive each evening, a bevy of actors and actresses can always be found sorting out their mail.

At seven-thirty, later if the production begins at half-past eight, the strenuous life of the dressing room starts in. When the call boy's shout of "Half hour!" is heard each actor, if he has not done so already, starts on his make-up, which is a very serious business. From that moment until the curtain rises on the first act the dressing-rooms remind you of so many beehives. There is comparatively little gossip going on, for the task of making up is not an exhilarating one and most actors approach it in the same spirit as laymen display when summoning up energy to get up in the morning after being up very late the night before. Every star, leading man or woman has a dresser, who frequently plays some minor role in the play.

If the production is a musical comedy or a costume play, each night a half hour before the curtain rises the wardrobe woman makes her rounds of the dressing-rooms. In her arms are many paper parcels containing the clean stocks, ruffles, fichus, etc., which the actors and actresses are to wear that night. This is only in the case of costume plays; in all modern productions the actors are obliged to provide all their own linen. The wardrobe woman's lot is not altogether a happy one. She moves from room to room with as gloomy a mien as Hamlet's, and in nearly every dressing-room she visits she gets a "calling down." She is not a popular person, especially with the unimportant members of the company, who have been heard to declare that she does not give their wardrobes the attention that is their due. But be this as it may she has my sincere pity; she is a much-harassed person.



MAKE-UP IS A VERY SERIOUS BUSINESS

At a quarter to eight the call boy makes his rounds again and if any actor by that time has failed to appear preparations are made at once for his understudy to go on.

Meanwhile the task of making up is going on. The property man calls at each dressing-room and leaves the properties which each actor has to use or carry on with him in the first act.

Twenty minutes before the rise of the curtain the musical conductor takes command. His musicians report in the room below the stage, which is dedicated to the exclusive use of the orchestra. As the clock strikes eight the property man and the stage



SCENE PAINTERS AT WORK

(Continued on page 76)

Plays and

By CARRINGTON

Players

BROWNE



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BESSIE ABBOTT OF THE ABBOTT OPERA COMPANY



VIOLA ALLEN IN THE "WHITE SISTER"

GOING to see a good play is certainly a harmless amusement enough—always provided, of course, that the play is *really good* in all respects. Now, some people claim that a good play—that is, a play that is interesting and well acted, as well as unobjectionable in other ways—is about as rare

as a white blackbird, but with such captious critics I beg to differ very radically. The theatrical season which opened in September brought out some most attractive new productions. Then there are other plays still on the boards that have been running a year already and seem good for a twelvemonth more. Of such caliber is "The Man From Home," by the well-known novelist, Booth Tarkington, and Harry Leon Wilson. This play has the remarkable record of three hundred and forty-two performances in Chicago, seventy weeks in New York and twenty-seven consecutive weeks in Boston, and, to use the slang of the day, is still going as strong as ever. The "White Sister," founded on the novel of the late F. Marion Crawford, is another production in the same category.

Miss Viola Allen played the part of the nun all last winter and will continue to do so this year until January, when she will take the leading part of a new play by Israel Zangwill.

The quaint romance of old Louisiana, "Cameo Kirby," is now on its third season. This good fortune is partly due to the intrinsic merits of the play and just as much, if not more, to the fine acting of Dustin Farnum, who takes the title role.

Miss Gertrude Elliott, the younger sister of Maxine Elliott, came to this country early in September to appear as "Glad" in Mrs. Frances Hodgson Burnett's "The Dawn of a Tomorrow," the role

which Miss Eleanor Robson gave up when she left the stage to marry Mr. August Belmont. Miss Elliott has already been seen in the part in London. Her husband, Mr. Forbes-Robertson, will also play in this country, and will take his last season's success, "The Passing of the Third Floor Back," on tour throughout the country.

One of the most pretentious of the novelties arranged for the theatrical season of 1910 and '11 is the first tour of the newly-organized Abbott Opera Company. This company is to present for the first time in any country Pietro Mascagni's new grand opera, "Ysobel," founded upon the story of Lady Godiva, which will be remembered from Tennyson's "Ballad of Peeping Tom." The famous composer himself will come to America to stage his new opera, and will personally direct from the conductor's chair, in the orchestra, each performance to be given by the new company. Miss Bessie Abbott, an American singer, for many seasons prima donna of the Paris opera, and for three seasons heard at the Metropolitan in New York, in parts such as Mimi in "Bohème," Marguerite in "Faust," and Juliette in "Romeo and Juliette," will be the leading singer of the organization.

The formation of a grand opera company along such pretentious lines is no act of bravado on the part of the management, Liebler & Company, which does not contemplate displacing the Metropolitan Opera Company in the hearts of New Yorkers. Rather, the Abbott Company is to be a grand opera company for the country at large. Limited engagements in New York and Chicago will be played, it is true, but the bulk of the com-

(Continued on page 35)



KITTY GORDON, THE NEW ENGLISH ACTRESS



DUSTIN FARNUM AS CAMEO KIRBY



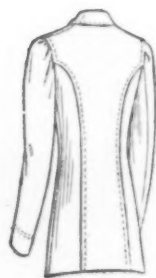
WM. HODGE "IN THE MAN FROM HOME"

Latest Ideas in Tailored Suits

(See Illustration on Opposite Page)



3671



3694



No. 3671—6 sizes, 32 to 42 inches bust measure.

No. 3694—6 sizes, 32 to 42 inches bust measure.

No. 3667—6 sizes, 32 to 42 inches bust measure.

No. 3671 (15 cents).—Not for several years has the accepted and prevailing style of coat been so universally becoming as the models of this season. In this design will be found the newest features combined with the most graceful lines. The shorter length, the popular sailor collar, the straight front closing and the trimming-band combine to make the design desirable to the woman in search of distinctive style. No. 3671 shown in combination with skirt No. 3647 completes a smart coat suit yet is equally desirable for wear as an entirely separate coat. For

this purpose any of the coatings, cloths or mixtures would be stylish.

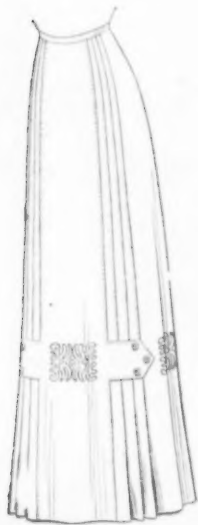
The illustration shows the design developed in green broadcloth with a trimming of tubular braid. If desired the band may be omitted. A small round collar is also provided for. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Thirty-six size requires three yards of thirty-six inch material.

and trimmed with tubular braid of darker shade this model was very striking. Cheviot, serge, diagonals or almost any of the firmer woollen materials would be suitable for this design, which may be finished in round or shorter length. The pattern is cut in five sizes, from twenty-two to thirty

inches waist measure. The twenty-six size requires four and a half yards of material thirty-six inches wide. In this size with the pleats drawn out the lower edge measures three yards.

No. 3667 (15 cents).—This coat suit has a degree of style that will at once recommend it to the woman in search of a serviceable costume of which she will not quickly tire. The coat is in the becoming

(Con. on p. 75)



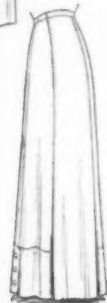
No. 3647—5 sizes, 22 to 30 inches waist measure.



3667



No. 3698—6 sizes, 22 to 32 inches waist measure.





3671
3647



3667



3694
3698

THE LATEST IDEAS IN TAILORED SUITS
FOR DESCRIPTIONS SEE OPPOSITE PAGE



3677

3655

3665
3589

FASHIONABLE AFTERNOON FROCKS
FOR DESCRIPTIONS SEE OPPOSITE PAGE

Fashionable Afternoon Frocks

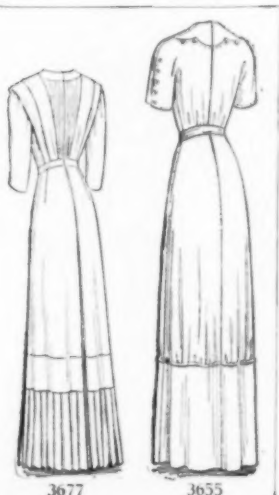
(See Illustration on Opposite Page)



No. 3077—5 sizes, 32 to 40 inches bust measure.

No. 3055—6 sizes, 32 to 42 inches bust measure.

No. 3077 (15 cents).—For afternoon, street wear or for any formal occasion there is no more suitable model than the semi-Princess gown. The design illustrated here has distinctive style and very graceful lines. The skirt is the new three-piece model in the fashionable narrow style, but is not extreme. The design provides for an open neck, shorter sleeves, and the use of the panel extension and fichu is optional. As shown, walnut-brown satin cloth, with silk messaline and embroidery in harmonizing shades, was used. The design would develop attractively in silk, satin or any light-weight woolen material. The pattern comes in five sizes, thirty-two to forty inches bust measure. The thirty-six size requires six and one-half yards of material thirty-six inches wide. With the pleats drawn out the skirt measures four and one-quarter yards at the lower edge.



3677

3655

No. 3655 (15 cents).—The continued popularity of the body-and-sleeve-in-one waist and the banded skirt has made them distinctive style features of the season. This design includes both features and is sure to prove popular. The skirt is in three pieces gathered into a wide band and may be finished in round or shorter length. The design of the waist will admit of wide variety in trimming. This model was very striking fashioned of cream satin cashmere with the band and yoke trimming of black satin. Royal blue and black would also be a very effective combination. The pattern is cut in six sizes, thirty-two to forty-two inches bust measure, and for the thirty-six size will be required three and three-quarter yards of material thirty-six inches wide. In the thirty-six size the skirt measures two and one-half yards around the lower edge.

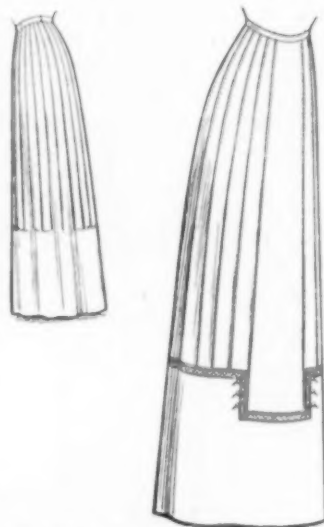
No. 3665 (15 cents).—The placing of the tucks in this design make it a new and very attractive version of the popular body-and-sleeve-in-one style. Of all forms of trimming nothing is easier to handle than tucks, and the making of this waist should present no difficulty. The design also offers an opportunity

for very effective trimming. An open neck and shorter sleeves are provided for, and, if desired, the bib effect may be omitted. A very smart afternoon gown was made by combining this design with skirt No. 3589, but it is a waist that could be worn equally as well with almost any style skirt. The costume was fashioned of coffee-colored albatross with the band and girdle of a lighter shade of velvet. This waist would look well in any material that lends itself to tucking. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires three and one-quarter yards of thirty-six-inch material.

No. 3589 (15 cents).—This seven-gored pleated model, held in by a circular flounce, promises to be one of the best liked designs of the season. The unusual outline of the band adds to the general attractiveness and makes the design distinctive. In this skirt the smart, straight lines of the season have been retained without making the model extreme. As shown, coffee-colored albatross with the flounce of velvet and worn with waist No. 3665 made it a very striking afternoon gown. Blue satin cashmere and moiré would be very effective and might be worn with almost any style waist. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure, and requires for the twenty-six size four and one-quarter yards of material thirty-six inches wide. The skirt measures two and three-eighths yards at the lower edge.



No. 3005—6 sizes, 32 to 42 inches bust measure.



No. 3580—6 sizes, 22 to 42 inches waist measure.

A Distinctive Coat and a New Skirt

No. 3683 (15 cents).—A coat of distinctively smart appearance is shown here in either of two lengths. The yoke is one of the season's new features, yet its use is entirely a matter of choice, and, if desired, it may be omitted and the strictly plain tailored design followed. Both the shawl and notched collars are provided, and, if preferred, the sleeve may be finished without the cuff. This coat would look well made of cheviot, broadcloth, diagonal weaves or any of the heavier woollens. The model was very attractive finished in black herringbone serge, with the collar and cuffs of panne velvet. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure and the thirty-six size will require three and three-quarter yards of thirty-six-inch material.

No. 3690 (15 cents).—This model shows a six-piece skirt which is sure to be liked for its originality of design and graceful lines. The deep flounce is a feature that is very becoming, the side gores are slightly gathered into the flounce in accordance with the latest mode and the panel in the back gives the much desired flat effect. This model also shows the slightly raised waistline, which promises to be universally popular, although the regulation waistline is also provided for. The back panel may terminate at the waistline edge or extend above, as desired, and the design provides for finishing in round or shorter length. While preserving the slender lines this skirt is by no means extreme and may be worn with grace and comfort. The pattern comes in five sizes, from twenty-two to thirty inches waist measure. The twenty-six size requires two and seven-eighths yards thirty-six inches wide. At the lower edge the skirt measures two and three-eighths yards.

White and black toilettes of the most attractive sort appear in every fashionable gathering. Black silk mousseline chiffon or vinon veiling white mousseline over a white satin formation is an arrangement often repeated. A delightful illustration of this handling was given in a simple picture frock, the rather full skirt of the black silk mousseline securing weight from a wide band of black velvet at the bottom and a big soft fichu of the white mousseline being folded into a black velvet girdle and bordered by a narrow band of black velvet. Two huge roses of vivid pink were thrust into the girdle, but there was no other touch of color.

Another attractive simple frock illustrating the liking for velvet trimming was of very sheer and beautiful chiffon crêpe in white with

a band of black velvet on the bottom, above which a scarf of pink gleamed vaguely through the crêpe, being applied to the slip of white charmeuse. On the bodice the under scarf idea was repeated and a band of black velvet ran round the Dutch neck below a flat band of Venise lace.

The sleeves were short, cut in one with the simple bodice and finished by a band of black velvet above a close under cuff of Venise. A girdle of black velvet was tied in a square bow in the back, with long fringed sash ends lined with rose.

Both of these black and white frocks were noticeably *chic* among the other more elaborate frocks by which they were surrounded, and yet there was nothing in the slightest degree pretentious about either of them.

Bordered silk mouselines and gauzes with borders of plain orange, above which are floral borders, are made up into charming frocks, with touches of black velvet to give them character, and there are other exquisite borderure stuffs in which the border is of the very popular Persian

design with orange the predominating color.

And that suggests some beautiful, filmy scarfs in cachemire design. One in particular had orange for its chief color note and a border of plain orange. After a slight eclipse the scarf has come to the front as conspicuously as ever and is made up in any and every thin and gauzy material, as well as in taffeta, satin and velvet.

Wide tulle scarfs are becoming accessories with dancing frocks and black sheer scarfs are much used.

Scarfs of plain-colored chiffon with Persian borders and those in an allover Persian design are among the most exquisite products in the scarf line and are appreciated by all lovers of artistic effects. They are used for trimming hats and as auto veils, as well as around the neck.

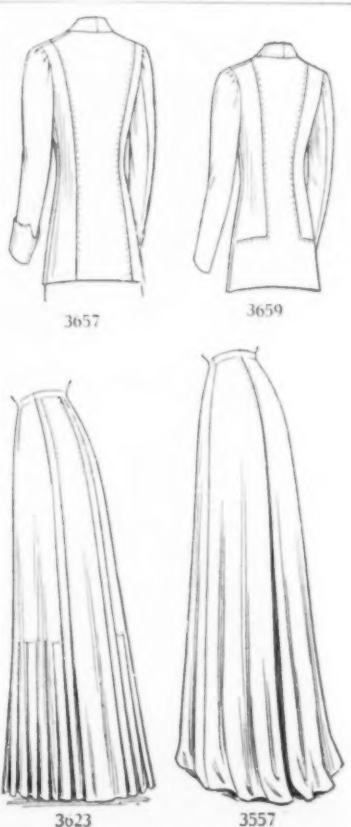
Scarfs are becoming to women either thin or stout.



No. 3683—6 sizes, 32 to 42 inches bust measure.



No. 3690—5 sizes, 22 to 30 inches waist measure.



Smart Coats and Skirts Attractively Combined

No. 3657 (15 cents).—There is an unusual element of style in this coat. The design is really very simple and the making will present no difficulties. It is the shaping of the revers, the closing depth, and the prettily shaped pocket laps and cuffs that add the distinctive touch of originality and make the design one that will appeal to the woman in search of something different. This model is quite suitable for separate wear, but as shown it was very effectively combined with skirt No. 3623 as part of a coat suit. The costume was developed in cream serge, with a trimming of fancy black braid and soutache. The pattern is cut in six sizes, thirty-two to forty-two inches bust measure. The thirty-six inch size requires three and one-eighth yards of thirty-six inch material. No. 3623 (15 cents).—There is no doubt about the established popularity of the skirt of straight, narrow lines. In this model the slender silhouette is preserved, but not at the expense of comfort. The model is cut in four gores, the side gores being lengthened by a straight pleated flounce. The back gore being arranged in panel effect preserves the popular flat back. Combined with coat No. 3657 and fashioned of cream serge with black silk braid this garment completed a very striking coat suit. The design is equally desirable for separate wear and would be very pretty made of basket-weave, Panama or broadcloth. The pattern comes in six sizes, twenty-two to thirty-two inches waist measure. The twenty-six size requires five and one-quarter yards of thirty-six inch material. With the pleats drawn out the skirt measures four and three-eighths yards.



3657, Ladies' Coat
3623, Ladies' Four-Gored Skirt

No. 3659 (15 cents).—One of the very latest and best liked models is here shown combined with skirt No. 3557, the two garments making an unusually smart and dressy

coat suit. The design would also be very attractive as a separate coat. The front sections and the center-back are cut in one with the trimming-band. The collar is another very pretty feature. The construction of this model is quite simple and may safely be attempted by any woman. As illustrated it was made of gray and white English novelty suiting. It would look equally as well in serge, chevrot, cloth or diagonal. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six-inch size requires two and three-quarter yards of thirty-six-inch material. No. 3557 (15 cents).—A five-gored skirt of excellent lines is here combined with coat No. 3659 as part of a very attractive coat suit. The closing in the center-back can be made with an inverted pleat or habit style, and the garment finished in sweep or round length. English novelty suiting was used in the costume, but the design is one for which any woolen material of heavier or lighter weight can be recommended. The pattern comes in eight sizes, from twenty-two to thirty-six inches waist measure. Four and five-eighths yards of material thirty-six inches wide is required for the twenty-six size. At the lower edge the skirt measures three and three-quarter yards.

3659, Ladies' Coat
3557, Ladies' Five-Gored Skirt

SKIRTS for all occasions are being worn in the shorter length. Gowns of the most formal character are being finished within two or more inches from the floor and trains are rarely seen.

A Smart Costume and a Stylish Waist

No. 3669 (15 cents).—This waist is of a design suitable for wear with any style skirt. The popular Gibson tucks, the attractively shaped trimming-bands and the arrangement of the sleeves are features sure to meet with favor. With the omission of the trimming-band a very attractive waist of plainer style may be had, or one which affords a splendid opportunity for the popular hand-embroidery or braiding.

This model was very effectively developed in navy taffeta. Silks, satins, lighter weight woolens and many washable materials would be suitable. The pattern is cut in eight sizes, from thirty-two to forty-six inches bust measure. The thirty-six size will require two and one-quarter yards of material thirty-six inches wide.

No. 3681 (15 cents).—An unusually stylish waist is here shown joined to skirt No. 3355, in semi-Princess style, completing a very smart afternoon or street costume. It is, however, a waist that may be effectively combined or worn with any skirt. Poplin in one of the exquisite deep violet shades, with a deeper shade of braid, was used. The simple but effective braiding design is covered by McCall Transfer Pattern No. 299. If the dressier type waist is desired the top of sleeve can be faced with the material used in the body of the waist, to where the trimming-band is applied, and the lower part of sleeve faced with the allover material. This gives the sleeve-cap effect. If preferred, the trimming-bands may be omitted and a plainer waist developed. Full-length and shorter sleeves are provided. The pattern comes in five sizes, from thirty-two to forty inches bust measure. Of material thirty-six inches wide the thirty-six size requires two and one-eighth yards. No. 3355 (15 cents).—The skirt here illustrated has distinctive style and very graceful and becoming lines. The front panel is a well-liked feature, while the sides and back portion being gathered into a circular flounce preserves the slender outline without sacrificing comfort in walking. Joined to waist No. 3681 an afternoon gown of very attractive appearance was developed. The model is one which could be worn to advantage with almost any waist. Violet poplin was used for the costume and for this purpose or as a separate skirt any of the lighter weight woolens, messalines, soft silks or satins might be used. The braiding design on the flounce may be very easily copied with the aid of McCall Transfer Pattern No. 299. This pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires three and one-half yards of material thirty-six inches wide. The width at the lower edge is two and seven-eighths yards.



3681, Ladies' Waist
3355, Ladies' Three-Piece Skirt



No. 3669—8 sizes, 32 to 46 inches bust measure.



3681



3681



3355

TRIMMINGS for winter frocks include shirred taffetas, corded silks or cordings of the dress material, self-colored embroideries or bands of Oriental-colored embroideries with metal threads introduced, together with fringes of varying widths and cordings and cabochons and tassels.

Yokes and undersleeves made of net, chiffon or laces, either black or white, are stylish accompaniments for all types of dresses and costumes.

Black and white effects are all in great vogue for both evening and afternoon dresses, as well as for street frocks. Black and white is decidedly the thing in Paris at present. It is thought that we shall have a decided black and white vogue this season, with navy, royal blue, raven's wing and brown used in combination with black for all types of dresses and costumes.

Poplins, cashmeres and henriettas are popular materials for dressy costumes. Velvets and velveteens, together with a wide variety of transparent fabrics, are used in conjunction with satin messaline or brocaded silk underbodies.

A Smart Shirt Waist and Stylish Dress



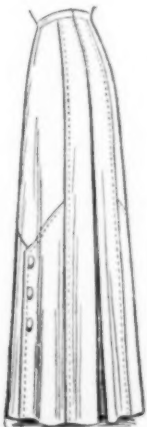
No. 3603—6 sizes, 32 to 42 inches bust measure.

weight woollens. The design provides for full length and shorter sleeves and, if desired, the sleeve-cap may be omitted. The pattern may be had in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six-inch size requires two and one-quarter yards of material thirty-six inches wide. No. 3687 (15 cents).—This model shows a well-cut five-gored skirt in the popular narrow width. Combined with waist No. 3645 and developed in hairline white serge it completed a street dress of excellent style. This model could be worn with almost any waist, it being a design that will at once appeal because of its serviceability. The lapped lower side sections relieve the model of extreme severity without making it at all elaborate or difficult to make. Cheviot, prunella, English

worsted, in fact any of the lighter or heavier weight woollens would be suitable for this design. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six size will require three and seven-eighths yards of thirty-six-inch material. Width around bottom, two and three-quarter yards.



3645



3687

The great majority of evening and reception gowns are of chiffon. Some of the gowns are elaborately embroidered.

One very interesting dress was developed in dark navy blue chiffon in the simple straight skirt style with slightly Empire bodice, the only relief on the corsage being a huge collar of hand-embroidered white batiste. This took the sailor form at the back and reached to the waistline, while in front the ends, which usually form lapels closing V-shaped at the center-front, were cut off in a bias line, forming a shallow yoke, the ends of the collar disappearing under the arm.

Across the front of the skirt, which was also in the dark-blue chiffon, were placed two scanty flounces of the batiste embroidery. These odd half-collars—for one can hardly call them more, as they furnish very little trimming for the front of the bodice—are much seen. They are a distinctly new feature.

Another handsome dress in chiffon was in dark prune color. This robe was absolutely simple and had not a particle of trimming. The collarless neck was finished with a seven-inch pleated frill of prune-colored maline.

No. 3693 (15 cents).—White mohair was used in this smartly-tailored shirt waist. The shirt waist is the one type of garment whose popularity never diminishes. This model embodies all the desirable features of a tailored shirt waist and is sure to be liked for its very becoming lines. The arrangement of tucks at the closing add an original touch. This design may be had in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size will require two and one-eighth yards of material thirty-six inches wide.

No. 3645 (15 cents).—One of the season's prettiest waists is here shown as part of an attractive street dress of hairline striped serge. Skirt No. 3687 was effectively joined to this waist in semi-Princess fashion, but the design is suitable for wear with skirts of almost any style. This waist would be very pretty made of foulard, messaline, satin cashmere or any of the lighter



3645, Ladies' Waist
3687, Ladies' Five-Gored Skirt

New Models for Fall and Winter Wear



3685, Ladies' Waist
3623, Ladies' Four-Gored Skirt

costumes as well as for trimming. Brocaded silks and satins will be seen in gowns for formal wear, while chiffon and veiling materials will continue in popularity.

Waists of figured or striped silk or satin covered with chiffon are still seen as the veiling idea is much too pretty to be lightly thrown aside. Very smart are the new waists of Persian silk covered with chiffon.

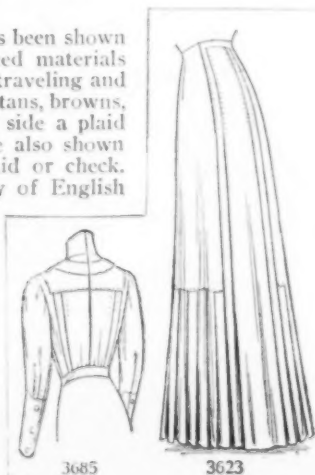
No. 3651 (15 cents).—Here is shown a practical waist of graceful design. This model will surely appeal to the woman in search of a pattern which embodies the serviceability of the shirt waist and the style of the dressier types. It was very striking developed in cardinal challie with a trimming of Persian braid. Foulard, messaline, henrietta or cashmere would be excellent material for this model. The pattern is obtainable in six sizes, from thirty-two to forty-two inches bust measure. For the thirty-six size will be required two and one-quarter yards of material thirty-six inches wide.

No. 3685 (15 cents).—This illustration shows a waist of excellent style and becoming lines. The yoke and deep tab effect together with the arrangement of the half-inch tucks are features sure to be well liked. The deep cuffs, into which the sleeves are held with a cluster of small tucks, add another pretty and novel touch. A very smart street dress was made by joining this waist in semi-Princess style to skirt No. 3623—but it is a style of waist that may be effectively worn in combination with any skirt. Cashmere de soie in a beautiful shade of gray was used for the costume, and the trimming-bands and buttons made of royal-blue panne velvet. The yoke was faced with Irish point lace. This waist could be prettily made of silk, satin or any of the softer woolen fabrics. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires two and one-eighth yards of thirty-six-inch material. No. 3623 (15 cents).—The popularity of the pleated skirt is unquestioned. This model shows an entirely new version of the style and one which retains the graceful, slender lines of the season without being extreme. The arrangement of the tucks at each side of the front gore produces the becoming panel effect and a similar arrangement in the back gives the smart flat appearance so desirable this season. The model is cut in four gores and the closing is at the left side of the back. This skirt joined to waist No. 3685 was part of a striking street gown made of gray cashmere de soie and trimmed with royal-blue panne velvet. It will be readily seen that this skirt could be worn with any waist. Serge, Panama and broadcloths, henrietta and the softer silks and satins suggest themselves as being appropriate materials for the model. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six size requires five and one-quarter yards of material that is woven thirty-six inches wide. With the pleats drawn out the skirt measures four and three-eighths yards at the lower edge.



No. 3651—6 sizes, 32 to 42 inches bust meas.

NEVER before have so many novelties been shown in woolen materials. The double-faced materials promise to be very popular for motor, traveling and storm coats. This material is shown in tans, browns, gray, blue and black with the reverse side a plaid of vivid coloring. Gray and black are also shown with the reverse side of shepherd plaid or check. For coat suits there is a wide variety of English novelty suiting, such as tweeds, home-spuns and two-toned diagonal weaves. Covert cloth is another material which has returned to favor. Broadcloth is shown in almost every shade and is sure to be much worn. Moiré will be very fashionable for afternoon and street gowns and will be used for entire



3685

3623

Two Charming Waists and a New Skirt

No. 3649 (15 cents).—A charming little waist is illustrated here—a design that embraces both style and simplicity. The prettily-shaped trimming-bands, the placing of the tucks, which release just the proper amount of fulness over the bust, and the effective sleeve are sure to please. The opening is in the center-back. Made of white taffeta the design proved very attractive. Lansdowne, albatross or serge would be suitable as well as the silks or satins. The pattern may be had in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires two and three-eighths yards of thirty-six-inch material.

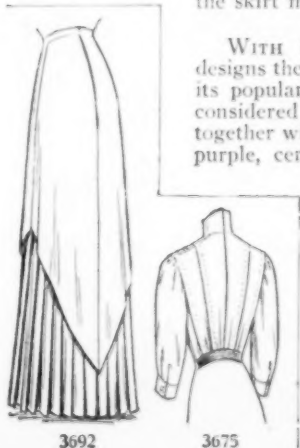
No. 3675 (15 cents).—A modish waist is here illustrated as part of a very smart afternoon gown. Skirt No. 3692 was used to complete the costume. This is a type of waist universally liked because of its becoming lines. It can be combined or worn with any skirt. The illustration shows how the model was trimmed with braid to simulate a trimming-band. The costume was made of tobacco-brown messaline, and the tie

of cardinal taffeta added a striking note of color. As a separate waist or as part of a dress it would be very effective made of any of the softer woollens or of silk or satin. This model could also be used for wash materials. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires two and three-eighths yards of material thirty-six inches wide. No. 3692 (15 cents).—There is no abatement in the popularity of the tunic skirts and every indication points to their



No. 3649—6 sizes, 32 to 42 inches bust measure.

use being as universal during the fall and winter as in the past summer. This fact is easily accounted for when one considers their becoming style and graceful lines. This model shows a five-gored foundation skirt, lengthened by a straight pleated flounce, in round or shorter length, and a three-piece tunic finished in one of the newest and most popular outlines. Made of brown messaline and combined with waist No. 3675 it formed part of an afternoon gown of excellent style. This skirt is of a design that could be worn with a waist of any type. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. Twenty-six size requires four and seven-eighths yards of thirty-six-inch material, and for the foundation, one and three-eighths yards of the same width. At the lower edge with the pleats drawn out the skirt measures four and one-eighth yards.



3692

3675

With the introduction of Persian effects and designs the monotone color scheme seems to have lost its popularity. In Paris, colors that were formerly considered decidedly inharmonious are being shown together with striking effect. Burnt orange, magenta, purple, cerise and ultramarine and royal blues are some of the colors combined. Of course the Frenchwoman will attempt anything unusual in the way of dress, and in this instance it is doubtful if the extreme combinations will be extensively copied on this side. It is an assured fact, though, that many varicolored striped materials will be used.

To introduce a bright note of color on a somber waist or dress is another new Parisian idea. One of Doucet's latest blouses is of black satin made with the new sailor collar and trimmed with touches of embroidery in black silk floss. Just at the base of the collar in the front, where the ends come down in a rever effect, is a wide bow of satin in a vivid shade of poinsettia red.



3675, Ladies' Waist
3692, Ladies' Tunic Skirt

An Artistic and Graceful Evening Coat

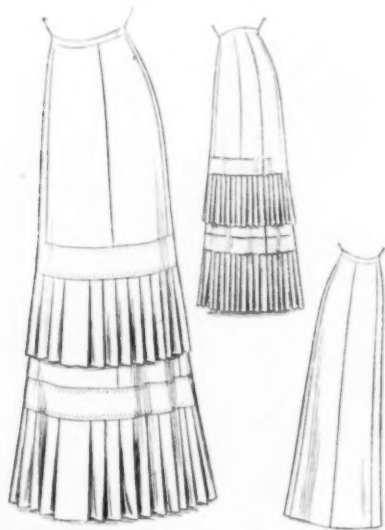


3691, Ladies' Evening Coat

would also be very effective. It is also an excellent design for hand-embroidery. This evening coat would also be very effective made of white cloth with gold braiding and black velvet facing the collar and cuffs. Gold buttons should also be used. The coat pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires five and three-quarter yards of material thirty-six inches wide.

ONE of the distinct fashions in laces will be Irish crochet, dyed in cream tone. Very wide antique filet laces, real Italian as well as French imitations, are also much favored. Point de Milan will be used quite extensively.

No. 3673 (15 cents).—A well-cut seven-gored skirt is here shown developed in one of the season's most popular styles. The pleated flounces relieve the severity of the plain-gored foundation, although many women may prefer the untrimmed skirt of plainer type. The closing is in the fashionable habit style, and the round and shorter lengths are provided for. With the pleated flounces the model would develop attractively in voile, cashmere, challie, silk or any material that would lend itself to pleating. For the plain-gored model almost any material might be recommended. The pattern may be had in six sizes, from twenty-two to thirty-two inches waist measure. The



No. 3673—6 sizes, 22 to 32 inches waist measure.

twenty-six size will require for the plain-gored skirt three and one-quarter yards of thirty-six-inch material, and for the flounces, three yards of the same width. At the lower edge the gores measure two and one-half yards—a width that will permit of perfect freedom in walking.

No. 3691 (15 cents).—A graceful evening coat, embodying the newest lines and features, is here shown in tan chiffon broadcloth. The model is very simple of construction. The body-and-sleeve-in-one idea is attractively used and the width is such as to give perfect comfort and yet retain the slender silhouette. The new sailor collar and the trimming-band are features that need not necessarily be used. The garment was quite effectively trimmed by using a satin of Persian design for the sleevebands and shawl collar. Dark-brown rat-tail braid was used for the braiding design. This braiding design was made by McCall Transfer Pattern No. 297, and for its development soutache or coronation braid

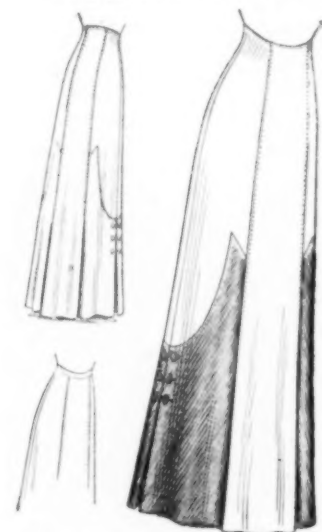


3691

A Beautiful Braided Gown

No. 3678 (15 cents).—A skirt of novel and attractive design is here shown fashioned of navy cheviot and black satin. This model displays the fashionable straight, narrow lines, yet is of sufficient width to allow freedom and grace in walking. The new slightly-raised waistline is provided, but, if preferred, the regulation waist finishing, which is also given, may be used. The skirt is cut in six gores, the center-back gore being arranged in panel effect to give the popular flat back. The opening is at the left side of center-back gore. The skirt may be finished in round or shorter length. Serge, mohair, moiré or the heavier tweeds, homespun and English mixture would be appropriate materials. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. The twenty-six size requires three and three-quarter yards of thirty-six-inch material. At the lower edge this skirt measures two and seven-eighths yards.

No. 3697 (15 cents).—This model is one which will lend itself to any number of ideas in trimming and is suitable for wear with any style of skirt. The opening is in the center-back, and, if desired, the shorter length sleeve may be used. Messaline, challie, albatross—any soft material—would be suitable. As shown it was made of cadet-blue landsdowne and braided with soutache and combined with skirt No. 3695, the combination making a particularly striking costume. The yoke was of gold cloth and the yoke facing and undersleeves of allover lace. For the very effective braiding design McCall Transfer Pattern No. 264 was used. This transfer design could be worked with embroidery silk with equal effectiveness. The pattern comes in five sizes, from thirty-two to forty inches bust measure. The thirty-six-inch size will require two and one-eighth yards of material thirty-six inches wide. No. 3695 (15 cents).—This skirt is made with the new straight, narrow lines, yet the circular flounces relieve it of any suggestion of being extreme. The foundation is in seven gores. The upper flounce may be omitted and the skirt finished in either round or shorter length. In combination with waist No. 3697 this skirt completed a very effective costume. The material used was cadet-blue landsdowne, and for the braiding design McCall Transfer Pattern No. 264 was utilized. This model could be worn with almost any style waist and for its development almost any material would be suitable excepting the very heavy worsteds. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. For the twenty-six size, with three flounces, will be required three and five-eighths yards, and with two flounces, three and three-quarter yards of material thirty-six inches wide. In the twenty-six size the lower edge measures two and seven-eighths yards.



No. 3678—5 sizes, 22 to 30 inches waist measure.



3697



3695

SOME of the new laces show combinations of colors that are very beautiful. The Oriental tendency is extremely strong in all laces and trimmings. Allover black Chantilly bands and edges have figures in beautifully subdued colors on black or white net; upon others Persian designs are employed in cashmere coloring. Never have colors been combined with more telling effect. For evening gowns silk-run and embroidered designs in pale tints on white net are one of the prominent novelties. Gold threads are used in connection with the Oriental colors more often than not. Garnitures consisting of innumerable combinations and in all shapes and sizes are featured.

The maline laces are well represented in black, white and écar. Some of the most exquisite cobweb-like meshes are shown in the last mentioned; in texture and color these often suggest the old laces. Many are perfectly flat and of a filmy texture, while others have the figures run with a heavier thread or cord. These maline laces are very beautiful for trimming evening frocks, reception gowns or almost any handsome costumes. They are remarkably well adapted for making yokes, guimpe effects and undersleeves.



3697, Ladies' Waist

3695, Ladies' Skirt

Costumes Combining Style and Simplicity



No. 3663—6 sizes, 32 to 42 inches bust measure.

No. 3663 (15 cents).—An unusually attractive dress is shown in this illustration, a model combining many of the best and most popular features of the season. The Russian closing is particularly good, and is carried out in the skirt as well as the waist. The tuck over each shoulder makes a pleasing trimming, as well as giving the correct amount of fulness in the front. In the back they are stitched to the waistline. One of the most attractive features of the two-piece skirt is the circular flounce or band, which gives the advantage of using two materials in developing the model. The skirt is in habit back style, and is one of the new narrow styles, measuring two and one-half yards around the lower edge, just the right width for this style of skirt. A standing collar or a prettily-shaped flat collar is provided and the sleeves may be full length or just below the elbow. The model was seen developed in the popular cream-white serge with the hairline black stripe; the collar, belt and band on skirt were of black satin. Another illustration shows a dark-blue cashmere, the cuffs and band on the skirt being of blue and white check silk. Suitable materials are pongee, silk, serge, cloth, nun's-veiling and satin. The pattern can be had in six sizes, from thirty-two to forty-two inches bust measure, and requires for the thirty-six size, five and three-eighths yards of material thirty-six inches wide, if made of the same material; or one and five-eighths yards thirty-six inches wide for the flounce alone.

No. 3643 (15 cents).—The illustration pictures a very attractive costume which has a most distinctive style of its own. It was developed in a beautiful silver-gray taffeta silk, machine stitching being the most prominent trimming, while the front yoke was made of ecru lace and a tie and girdle of black velvet ribbon gave the costume a touch of elegance. The two wide tucks over each shoulder give the required fulness in front, and continue to the waistline in the back. The right-front lapping over the left in side-closing effect is a very good feature, while the closing is really at the back. The five-gored skirt has a circular flounce section at the side and back, which is finished in a very pretty outline. It has an inverted pleat at the back and may be finished in round or shorter length. Broadcloth, satin, serge, voile and similar materials are desirable for this costume. The pattern can be had in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, six and three-quarter yards of material thirty-six inches wide. The skirt measures three and one-quarter yards around the lower edge.

THE new mohairs being shown this fall are of wonderful texture, and very closely resemble silk. In this material stripes have been introduced with great success. White serge with black hairline stripes is also shown while the blue and black serges with the white hairline stripes will continue in popularity.



No. 3643—6 sizes, 32 to 42 inches bust measure.

An Attractive Wrapper and a House Dress

No. 3661 (15 cents).—A very dainty and comfortable Empire wrapper like the design illustrated was made of a pretty figured cotton crepe and trimmed with ribbon run through beading. The model is one of the simplest in construction that could possibly be designed and yet is extremely becoming. The square neck and elbow sleeves are particularly comfortable for warm weather, while for colder climates the high neck and full-length sleeves may be preferred. Another effective reproduction was shown in cream-white challie with a blue dot and trimmed with a narrow insertion of embroidered net. Other pretty fabrics which would make up well are cashmere, flannelette, soft silk and lawn. The pattern can be had in five sizes, from thirty-two to forty inches bust measure, and requires for size thirty-six, six and five-eighths yards of material thirty-six inches wide. The width around the lower edge is three and five-eighths yards.

In the design (No. 3661) described above is afforded an opportunity for the hand-embroidery now so popular. If made of plain material the yoke could be outlined with a border design, or a spray design might be embroidered at either side of the yoke closing. Many transfer patterns suitable for this purpose are now being shown. With the aid of these patterns effects seen in the higher-priced garments can be easily obtained at a very small cost.



No. 3661—5 sizes, 32 to 40 inches bust measure.



No. 3679—6 sizes, 32 to 42 inches bust measure.

No. 3679 (15 cents).—A very practical house dress, having all the elements of good style, is illustrated here. The side closing is a very attractive feature and the Dutch square neck and short sleeves are exceedingly appropriate for home wear. Those preferring the high neck and full-length sleeves have this possibility offered also. The Gibson tuck over the shoulder is continued to the waistline in the back, while in front it is just stitched to yoke depth, giving the required fulness across the bust. The attached seven-gored skirt is finished with an inverted pleat at the back, and a shaped band is supplied to finish the lower edge. While designed especially for a house dress, this model is also desirable for street and other wear. Gingham, chambray, percale and lawn are excellent materials for the former, while for street wear, soft silk and light-weight woolen materials would also be appropriate. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, five and seven-eighths yards of material thirty-six inches wide. The skirt is three and one-quarter yards around the lower edge.

BRAIDING will be much used on the new fall gowns. Many elaborate and simple designs are being shown on both skirts and waists. Rat-tail, soutache and coronation braids are used. Because of its simplicity braiding is a form of trimming which should prove popular with women who make their own clothes.

Smart and Serviceable Designs for Misses



No. 3674—5 sizes, 14, 15, 16, 17 and 18 years.

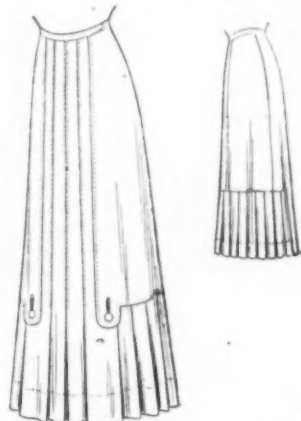
No. 3674 (15 cents).—An exceptionally smart model for a misses' coat suit is shown in a beautiful clover-leaf green broadcloth. The collar facing and trimming on the coat and skirt are of black messaline. Silk-covered buttons and braid loops are used to good advantage. The suit is built on the newest lines, and is sure to be selected as one of the most attractive models of the season. The lapped seams of the coat are a pretty shaping, and the back section of the sleeve laps over the front section in the same manner. The popular shawl collar is an attractive feature. The skirt embodies many new features, having a five-gored upper part, the front and side gore lengthened by a circular flounce, which is joined with cording. The pleated back gore in panel effect and a stitched strap of the material applied on the back gore, which seemingly holds the pleats in position, complete this novel skirt. The skirt closes at the side-front, in line with the coat closing. Another very pretty reproduction of this model utilizes light-tan French serge with no ornamentation but machine stitching. Other appropriate fabrics are homespun, diagonal and cheviot. The pattern comes in five sizes, from fourteen to eighteen years, and requires for the sixteen-year size, five and seven-eighths yards of material thirty-six inches wide.

No. 3684 (15 cents).—Here is one of the most attractive misses' coats that has appeared for some time. Its charm and novelty are due to the lines of the front and back seam, which lap just below the hipline. A handsome coat of this type could be fashioned from broadcloth, covert, tweed, homespun or diagonal cheviot. The construction is so simple that with a little care and strict attention to the directions the most inexperienced novice could make it. The

notched collar and large rever are good style, and, if one desires, the front may be closed to the neck and the collar turned up, as is shown in the smaller illustration. Cuffs of attractive shape are provided but they need not be used, unless desired. The pattern can be had in five sizes, from fourteen to eighteen years, and requires for the sixteen-year size, four and three-eighths yards of material thirty-six inches wide.

No. 3662 (15 cents).—

A pleasing type of skirt made in five gores is illustrated here. It is constructed on the new straight lines, with the pleated panel front, the side and back gore being lengthened by straight pleated sections. The back is in habit style. The skirt is adapted not only for separate wearing, but excellent for joining to a suitable waist in semi-Princess style. The pattern can be had in six sizes, from thirteen to eighteen years, and requires for the fifteen-year size, three and three-eighths yards of material thirty-six inches wide, and measures three and three-quarter yards around the lower edge when pleats are drawn out.



No. 3662—6 sizes, 13, 14, 15, 16, 17 and 18 years.



No. 3684—5 sizes, 14, 15, 16, 17 and 18 years.

Frocks that are Becoming to Misses

No. 3648 (15 cents).—This design presents another variation of the season's two most popular style features, the body-and-sleeve-in-one waist and the tunic skirt. The waist, which closes in the center-back and may be finished with full or shorter length sleeve, is extremely simple yet possesses excellent style. The tunic has the best-liked outline of the season and the slashes at the side add a novel touch which makes the design distinctive. The foundation skirt is made in five gores and the pleated flounce has a straight lower edge. This model was very effectively developed in sage-green broadcloth with a lighter shade of satin used for the buttons and simulated buttonholes. Blue serge with Persian satin would also be very attractive. This pattern may be had in six sizes, from thirteen to eighteen years, and for fifteen years will be required six yards of material thirty-six inches wide.

No. 3652 (15 cents).—It would be difficult to find a more up-to-date or attractive model than the one here shown. With the body-and-sleeve-in-one, the simulated Russian closing, and one of the most popular of the narrow skirt designs it has three excellent features to recommend it. The lines are good, there is a decided element of style to it, yet the simplicity of the design places it well within the range of the most inexperienced sewer. A square open neck and shorter sleeve are provided for, and, if desired, the pleated flounces may be omitted. As illustrated the design is becomingly fashioned of striped challie. Serge, cashmere, henrietta, any of the soft woollens or silks might be used, or, if desired, it could be made of the thinner or wash materials. The pattern comes in five sizes, from fourteen to eighteen years. The sixteen-year-size requires four and seven-eighths yards of material thirty-six inches wide.

No. 3628 (15 cents).—It is seldom such excellent style is found in connection with the degree of simplicity which this model has. As shown it makes a very attractive and serviceable school dress developed in navy mchair. For more formal wear it would



3648, Misses' Dress

3652, Misses' Dress

3628 Misses' Dress



3648

3652

3628

be very pretty in silk or any of the lightweight woollens. The body-and-sleeve-in-one and the side-front closing features are attractively shown in the waist, and the arrangement of tucks and tabs adds greatly to the good

lines of the skirt. The pattern is cut in six sizes, from thirteen to eighteen years, and requires for the sixteen-year-size five yards of thirty-six-inch material.

THE materials employed for young girls' suits include a wide variety of fabrics, including serges, chevots, matt weaves and novelty mixtures in rough effects. Broadcloth is used sparingly at the present time, but may become more popular later in the season. Velvet promises to be very fashionable. A few corduroys and striped velvets are also to be used.

A large number of utility coats are being made of plaid back materials, which are both serviceable and warm. Coats of caracul and plush are also smart for misses' wear.

Many of the utility coats show the raglan or peasant sleeves, and are used not only for traveling and automobilizing, but for general utility wear.

The polo coat, which has been such a big success this summer, has taken even better for fall and winter. These large double-breasted coats with belts look well on young girls and will probably enjoy wide popularity.

Long coats are also being made up of broadcloth, covert and English tweeds. Some of the broadcloth coats are very smart indeed made in three-quarter fitted styles and adorned with jaunty buttons and occasionally a touch of braiding.

Simple and Pretty Styles



3658, Girls' Dress

3672, Girls' Dress

3656, Girls' Dress

No. 3658 (15 cents).—This model will immediately recommend itself to the woman in search of novelty. Although of somewhat dressy appearance the design can be easily and quickly made and very effectively trimmed. An open neck and shorter sleeve have been provided for, and, if desired, the trimming band and sash may be omitted. The opening is in center-back. As shown here the garment is made of dark-red serge, braided in cardinal soutache. The very effective braiding design which was used will be found listed in McCall Transfer Designs under number 306. Braiding is a very popular form of trimming and, with the aid of a transfer pattern, is extremely simple work. Cashmere, henrietta, challie or the heavier wash materials would be suitable for this design. This pattern is cut in five sizes, from four to twelve years, and requires three and three-quarter yards of material thirty-six inches wide for the eight-year size.

No. 3672 (15 cents).—There is no more popular style garment for the small miss than those with the Russian closing. This desirable feature, together with the arrangement of the tucks, the sleeves and the two-piece circular skirt, all combine to lend attractiveness to this design. The construction is extremely simple and may be safely attempted by the most inexperienced

sewer. The illustration shows this model made of tan-colored linen trimmed with a band of white linen edged with brown linen braid. Buttons covered with the dress material are used to trim the opening. This design could be very effectively developed in any of the lighter weight woollens, such as challie, lansdowne, henrietta or cashmere as well as the washable fabrics. The pattern comes in four sizes, from six to twelve years, and for the eight-year size will be required three and one-eighth yards of material thirty-six inches wide.

No. 3656 (15 cents).—The popularity of the body-and-sleeve-in-one garments has been steadily increasing until now there seems to be no better-liked style feature in the season's designs. Its success in children's garments is readily understood when one considers the simplicity with which it may be handled and the ease with which it may be laundered. While the design here shown includes this feature, the broad tucks extending to the waist, the prettily-pleated skirt and the possibility of high or open neck and full or shorter length sleeve also add to its desirability. Any washable fabric or the lighter woollens would be suitable for this model. As shown, it was made of plaid chambray. The pattern comes in four sizes, from six to twelve years, and the eight-year size will require three and three-eighths yards of material thirty-six inches wide.

No. 3664 (15 cents).—This model shows a little frock which is both pretty and serviceable. The design will appeal to the mother who desires an effective little garment, yet whose sewing time is limited. The placing and arrangement of the tucks, the yokeband and the sleeve-caps are features which add to the general attractiveness of the model. The opening is in center-back, on each side of which is a cluster of tucks. As illustrated the model is developed in blue cashmere, with the yokeband,

(Continued on page 63)



3664, Child's Dress

3654, Child's Dress



3658

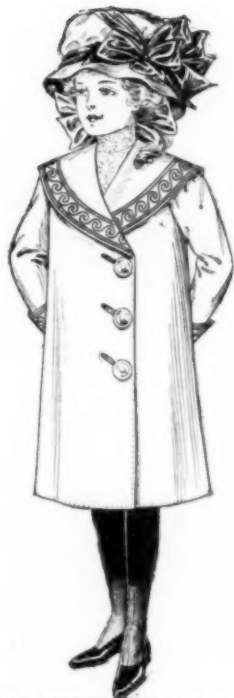
3672

3656

3664

3654

Pretty Fashions for Little Girls



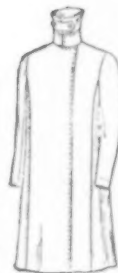
No. 3668—5 sizes, 4, 6, 8, 10 and 12 years.



No. 3682—4 sizes, 6, 8, 10 and 12 years.



No. 3644—5 sizes, 2, 4, 6, 8 and 10 years



No. 3688—5 sizes, 4, 6, 8, 10 and 12 years.

the best materials for everyday wear. In the case of any of these being used, a contrasting material should be chosen for the flat collar, tie and cuffs. The pattern comes in five sizes, from two to ten years, and requires two and three-quarter yards of material thirty-six inches wide for the six-year size.

No. 3688 (15 cents).—Separate coats are always worn by girls, and this season when they are so much in vogue for older folk there seems to be even greater demand for those intended for small folk. This coat is a semi-fitted model, and is quite smart with the high, military closing and the fashionable double collar, the outer portion of which may be turned up, if preferred, as shown in the small illustration. The two-seam sleeve is finished with a hem. The design was illustrated in light-tan broadcloth; the only trimming needed was machine stitching and three fancy buttons. For separate coats of this type, serge, fancy chevrot, covert cloth, broadcloth or novelty worsted will serve for the making. The pattern can be had in five sizes, from four to twelve years, and requires for the eight-year size, two and three-eighths yards of material thirty-six inches wide.

Don't nag at the children. Give few commands but insist on those few being promptly obeyed. It is no exaggeration to say that there are thousands of children who are subjected every day to that nagging treatment which makes a man repent having entered the bonds of matrimony far quicker than anything else.

In fairness to many mothers it must be said that they unwittingly fall into the habit of nagging their children. The annoying and irritating ways of children seem more than they can bear at times.

"Don't do this," and "Don't do that"; "Why can't you let things alone?" "I never saw such a child";

"You are a perfect torment; but what can one expect from such a child? You are exactly like your father," etc., *ad nauseam*, through all the nerve-racking catalogue of "nag." And then these mothers honestly wonder why their children are reduced to a state of sulky irritability.

Such mothers never seem to take into consideration the fact that children are the most sensitive beings in the world.

No. 3668 (15 cents).—There is no better nor more practical style of coat for young girls than the double-breasted box-coat shown in the illustration. This is an extremely becoming model and one which can be made very easily at home. The collar may be in round or square outline at the back, and the two-seam sleeves may be finished with or without the cuffs. For school, serges, chevots and diagonals would be very serviceable and good looking, while for more dressy wear, velvet, corduroy, broadcloth and ribbed silks are extremely smart. The pattern can be had in five sizes, from four to twelve years, and requires for the eight-year size, two and one-half yards of material thirty-six inches wide.

No. 3682 (15 cents).—The jaunty little suit shown here is a very useful model for school or other general wear. It is thoroughly practical in style and the sort of suit which any mother might make at home. The coat is closed at the neck, and fastens at the side-front in Russian style. The belt is fastened to each side of the center-front, arranging the fulness in the side and back, which is an attractive feature. The skirt is a well-cut seven-gored model and has an inverted pleat at the back. Melange serge is a very desirable material for the development of a two-piece suit such as the one shown here. Chevrot and light-weight fancy suitings are also appropriate and may be had in many smart colors. Contrasting material may be used for collar and belt. The model shown was developed in a tobacco-brown mixed suiting, the collar and sleeves having a trimming of soutache braid in pretty design. The pattern can be had in four sizes, from six to twelve years, and requires for the eight-year size, three and five-eighths yards of material thirty-six inches wide.

No. 3644 (15 cents).—A little dress entirely different from any others shown at this time, is illustrated here. It has the fashionable body-and-sleeve-in-one idea very prettily featured. It is especially simple in construction, being a one-piece model, the front and back being made in panel effect. The dress closes at the back and a standing and flat collar are provided. A little dress of this kind may be used at all seasons of the year, and every material is appropriate. Piqué and cotton rep are good for a white dress. Gingham, chambray and serge are

A Revel of Ghosts

By MARY H. NORTHEND

FOUR of us girls who lived in a flat doing co-operative housekeeping decided we would turn our small and humble quarters into a "Ghost Retreat" on Halloween Eve, and accordingly we bade two more girls and six young men of our acquaintance to attend a "Revel of the Ghosts" and a "Midnight Feast" on that evening. Our invitations naturally caused a little excitement and no small amount of wonderment. Everyone wanted to know what we were going to do. In fact, we didn't know, ourselves, but we made up our minds that it would be something unique.

We arranged with our vegetable dealer to bring us a goodly supply of pumpkins, and he kindly presented us with about half the number we ordered, informing us that they were some he had left over, and would be very glad to give to us. In all we secured about two dozen and these in our leisure moments we contrived into jack-o'-lanterns. Inside each we placed a candle, and on the eventful night we arranged one at each window and in various nooks about the living room. We decided to have no other light save these queer lanterns, and as a result we secured a weird, grotesque and, I must say, an exceedingly "spooky" effect.

In the hall we arranged a couple of broomsticks dressed as ghosts, one as a man and the other as a woman. They stood arm in arm, and smiled a rather "pasty pumpkin" grin at each arrival. The heads were devised from pumpkins and the grinning features were lighted by a small candle placed within.

We banked the mantel-shelf in our living room with lanterns and miniature ghosts, and we lighted the lanterns with small glow, or night lamps, rather than by candles, as the heat from the latter is more intense and, in consequence, more likely to injure the wood-work.

Bats and owls were suspended

using "spook" shades on the electric fixtures and on the candelabra.

For a centerpiece we used a large pumpkin which had been scooped out like a jack-o'-lantern. This was surmounted by the pasteboard effigy of a witch holding a broomstick; the bonbon dishes were tiny jack-o'-lanterns, and small black cats, made of flannel, wandered over the table.

Our fireplace in this room was not the good old-fashioned sort where we could burn logs, but was equipped with a modern gas log. We surrounded the log as far as possible with carrots, making a bright effect with the flame when lighted.

We decided then that we ought to have more bats, but bats cost money, and we didn't wish to spend any more than necessary, so Louise, our artist, volunteered to manufacture some witches instead. "I can't make bats nor owls, girls, but I'll make all the witches you want, and we'll have them riding on broomsticks, too." And she did. One large one was suspended from the chandelier just above our centerpiece and smaller ones we found to be just what we wanted for place cards. She made them from common white paper, marking features with pen and ink, and dressing them in orange-colored dresses with black hat and cape. The broomsticks were made from skewers such as the marketmen place in roasts and the brooms from small pieces of straw matting raveled out.

Mrs. Nelson—"Mother Nelson," as we called her (she was our janitor's wife)—agreed that she

from pictures, molding and the central chandelier by invisible wires, and they completed an effect at once weird and alluring. As one guest remarked, the whole seemed as though now that darkness had crept over the land all the weird shades of ages past had come forth to feast and frolic in our living-room.

The dining-room was redolent with a frieze of carrots, for an exception had been made in this room, inasmuch as we decided to light it in the natural way,



WE BOBBED FOR APPLES AND, THOUGH WE WERE GROWN UP, WE ENJOYED IT



A RED EAR OF CORN



GOING DOWNSTAIRS BACKWARD

would assume the duties of chaperon that night, donating as her portion of the festivities a long tablecloth covered with black cats, owls, bats, pumpkins, etc. It was one she had had in her possession for some time, being made before the paper ones for such occasions were devised, and was of cotton cloth with cambric decorations. Paper ones of the same style may be purchased in the big shops, also napkins to match, but I doubt if these give as much pleasure as the one Mrs. Nelson loaned us, although the newer ones are more sanitary and germ proof in that they are not expensive and can be destroyed.

Dinner was served at seven. The first course consisted of a good old-time soup, served in a cauldron. The second, à la mode beef with a row of carrots around the edge of the dish, which was placed on a mound of cabbage leaves at one side. Another dish held cold slaw, flanked with mashed potatoes, a third cranberry sauce, and a fourth rolls. The rolls we made ourselves, and instead of having ordinary ones we had some witch tins made at the tinsmith's and baked them in these. If witch-shaped tins are too expensive crescents might be substituted, and would, of course, cost much less, as they are easier to fashion. We also had six black cat molds made and in these we baked our dark cake and also made coffee jelly, making and baking and hardening in relays. Ices were served in apples scooped out, and nuts, raisins, crackers and cheese and black coffee completed the menu.

One of our number dressed up as a ghost after dinner and in a deep, sepulchral tone read the fate of each awed listener from his or her palm. It is needless to say they were simply "fiction." Then we four disappeared, presenting ourselves a few moments later in the guise of witches and each leading a black cat on a string. The task was to find out who was who and which was which, but we simply repeated "yea" and "nay" sagely to all their questionings. It caused no end of merriment. Then we bobbed for apples and even though we were grown up we enjoyed it. And then, tired of laughing, we gathered round the fireplace and each told the creepiest,

weirdest ghost tale he or she knew, and before we knew it the hour of midnight and of fate was near at hand, and we were not sorry, for the tales had made us all a little timid and we half expected to see a genuine ghost if we looked behind us.

The Cake of Fate was brought forth and cut in thirteen pieces, to decide the fate of three of our number, for it contained the familiar trio of charms—a ring, denoting marriage; a thimble, spinsterhood or bachelorhood, and the coin,

riches. And then we all sought a mirror and as the clock struck the hour some went down the basement stairs back ward, others round the block three times, and a few just sat and wished, and waited, and perhaps they saw "the" one, too. Who knows?

During the evening we popped corn over the kitchen fire. Each one was obliged to shell his or her

own corn, though everyone refused to pay the forfeit of a red car in the time-honored way sacred to all corn huskings.

HERE is a suggestion for telling fortunes at Hallowe'en: Place three saucers in a row. One contains milk, one water, the third is empty. The blindfolded girl who drops her finger in the milk will marry riches. Water signifies poverty, and the empty saucer signifies an old maid or bachelor. This saucer trick is always greatly appreciated at children's Hallowe'en parties. Letters cut from newspapers and scattered in a bowl of water will often form words or syllables which can be construed according to the imagination of the fortune-teller.

Dropping melted lead into cold water and telling fortunes by the shapes it assumes is an old standby custom of Hallowe'en.

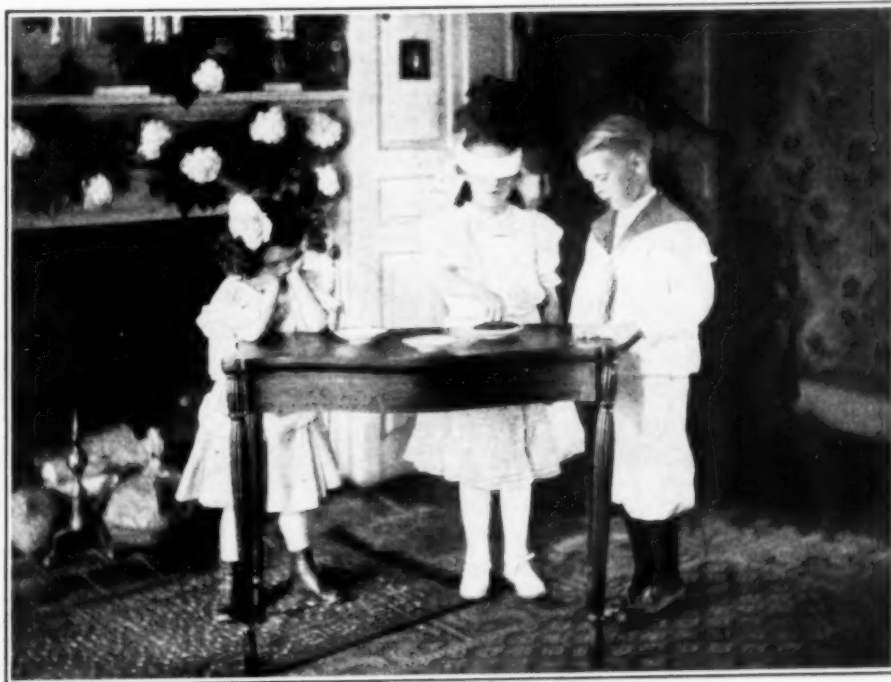
The Russians use melted lard instead of lead, which is obviously more convenient and undoubtedly quite as efficacious. The hot lard takes shapes fantastic enough to please any oracle.

Another amusing way of telling fortunes is by means of tissue-paper bags. Four of different colors are enough. These should be filled with symbolic

(Con. on p. 74)



FOR A CENTERPIECE WE USED A JACK-O'-LANTERN SURMOUNTED BY A WITCH



TELLING FORTUNES WITH THREE SAUCERS

Stepmothers---From a Stepchild's Point of View

By ELIZABETH A. SNYDER

WE all have what is called "red-letter" days in our lives—days that stand out in memory's chapter of events with greater or lesser prominence—but there is one that to me looms forth in a particularly brilliant though lurid manner, and like the thing *sui generis* will always be considered by me in a class apart from the days of light and shadow which have thus far made up my rather uneventful life. I allude to the day upon which my father informed us children that he not only contemplated a second marriage, but had actually gone to the length of having the ceremony performed without so much as a by your leave. Need I say we were horrified at his temerity? How dared he behave thus when a countless number of times he had assured us that "we would never have another mother." To be sure outsiders had often balefully hinted that sooner or later this dread calamity was bound to overtake us, but we went our way without a qualm on this score, for had we not our father's word? When with tear-stained eyes and a general air of broken-heartedness we confronted him on this never-to-be-forgotten day with his shattered promise, he took the three of us in hand and gently though firmly impressed upon us the fact that it was not his intention to bring home to us a "mother," nor would he ever ask or expect us to dignify his new spouse with that title; this I shall always look upon as a wonderful stroke of diplomacy on the part of my father. The intense humiliation of being compelled by parental authority to bestow upon a stranger that most sacred of all titles was never placed upon us, and needless to say we were grateful accordingly. Gratitude is a virtue deeply rooted in the heart and has for its choicest fruit an inborn desire to pay back in full any favor bestowed. In return for this wonderful first concession on the part of father we resolved at least that we would not greet our new relative by courtesy in a spirit of hostile antagonism, as I am afraid must be admitted would otherwise have been the case.

My mother's aunt, to whom we were deeply attached, had assumed charge of us since our bereavement, and when we learned that she was still to continue to be with us we were indeed overjoyed. Really, having a stepmother was not going to develop into such a terrible tragedy after all! Father led us to acknowledge this long before we had finished our heart-to-heart talk with him.

What appeared to us to be the most difficult task to perform at this crisis was to confront our companions with the news. How we hated the thought of openly acknowledging that we had made an idle boast that what had come to pass would never be. Here it occurred to us to display a little of the strategy of the sort exercised by our parent, so instead of going to them, we allowed them to approach us. We told not a soul of a new member being added to our family, but in spite of this the news spread rapidly, and it was not long before all our playmates knew as much as we did. Our reticence on the subject was assumed by them to be the



THE DAY IN WHICH MY FATHER INFORMED US THAT HE CONTEMPLATED A SECOND MARRIAGE

result of silent grief, and instead of a million "I told you so's" from taunting lips, we were the recipients of loving sympathy from all.

To say that things were exactly the same after the entrance into our family of my father's wife would be to claim that which is not true. Fortunately, we children did not remember our own mother, and were therefore not in a position to make comparisons, always odious, but which must be particularly so when comparing one's mother with her successor.

Another factor that did much toward "keeping peace in the family" was the fact that my father continued to make as much fuss over us children as heretofore. We had dreaded that all manifestations of affection would cease, and when we found our fears in

this respect unrealized, we could not be so ungenerous as to look upon our stepmother only in the light of a hated usurper.

Through a mistaken kindness the relatives of the first wife many times retard the establishment of an amicable relationship, and are frequently the cause of discord in the family. While it is but natural for them to resent a stranger stepping into their dead sister's place, yet if they could but be sufficiently large-minded to lay aside their own personal feelings, and endeavor to impress upon the children the fact that they must make the best of the existing state of affairs, instead of urging them to revolt, many a little unpleasantness would be avoided. No one has greater influence on a motherless child than the relatives of that dead mother, and conversely doubly dear to man or woman must be the offspring of a deceased sister. Let, then, this mutual love act as a pilot to steer the children through the quicksands and lead them to the port of a feeling devoid of bitterness toward the second wife.

After all, methinks the secret of success in being a not unkind step-parent or an unrebelling stepchild lies not so much with the individuals themselves as the one who is responsible for their bearing this relationship toward each other. If the father is uniformly kind and affectionate to

all; permits not the carrying of tales from either side, and shows plainly there is nothing in this world he wishes so much as perfect harmony in his family, if wife and children love him as he deserves to be (and happily they as a rule do), there will be little difficulty experienced in carrying out his obvious desire. The exercising of a little forbearance on the part of those chiefly concerned will prove to be yet another illustration of the truth that "virtue brings its own reward."

In many cases the relation between a stepmother and a stepchild is very close and tender. This is especially apt to be the case if the child was very young when the father married again. A really womanly woman with a tender heart will get nearly as fond of such a little one to whom she gives a mother's care as she does of her own children, and in every way becomes the mother. And on its side the child grows up with a deep affection for the stepmother.



OUTSIDERS HAD BALEFULLY HINTED THAT THIS DREAD CALAMITY WAS BOUND TO OVERTAKE US

Cupid's Dream.

INTERMEZZO.

ROBT. A. KING.

Composer of

"Beyond the Gates of Paradise" etc.

Moderato.

The musical score for "Cupid's Dream" is written for piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Moderato." and the dynamics start at "mf". The score is divided into seven systems. The first system contains the initial melody and accompaniment. The second and third systems continue the piece. The fourth system features a first ending bracket and a "Fine." marking. The fifth system continues the melody. The sixth system includes a first ending bracket and a "D.C. al Fine." marking. The seventh system concludes the piece. The score is framed by a decorative border.



MRS. ALSTON IN TEARS SANK INTO THE NEAREST CHAIR

Roberta's Vocation

By MARY BARRETT HOWARD

MRS. ALSTON, tripping over her long skirt, her hands full of letters and a large white box under one arm, toiled up the steep attic stairs and entered a room dignified by the title of "Roberta's Studio."

"Roberta, dear," she began, breathlessly, "here are some roses from Rodney Graham for Mrs. Carey's dance this evening; and see

what a quantity of invitations the postman has just left! I'm so glad. I—I've been afraid that home would seem dull to you after your four years in New York."

An exceedingly pretty girl in a big apron frowned as she turned from her easel to say, impatiently:

"That proves how little you understand, mother, what Art is to her votaries. As if I needed other interests! The truth is I find these constant interruptions unendurable!"

"Dear me, Roberta," murmured the little woman in dismay, "I quite thought you were enjoying it all immensely!"

"You thought I had devoted myself to Art for the last four years only to come home and frivol my time away on teas and golf?" her daughter demanded, severely.

"N-not exactly," faltered Mrs. Alston, "but I fancied that two or three hours a day—"

"Two or three hours a day!" echoed Roberta, with scorn ineffable. "I intend to give myself to Art, mother, as absolutely as a nun gives herself to her vocation."

"How can you say such things, Roberta?" sighed Mrs. Alston. "They sound so—so sacrilegious."

"I feel that Art is a solemn and sacred calling," Roberta pursued, unheeding, "and since I am subject here to these constant interruptions, I drove out to Point Vincent yesterday and engaged a cottage for the winter."

"Really, Roberta," her mother expostulated, "I think you might have consulted me! How on earth can we spend the winter in one of those flimsy summer cottages?"

"You couldn't, mumsey," Roberta said. "And the truth is—now don't feel hurt, dear—I've decided that I can do better work if I'm alone."

"Roberta! are you crazy?" gasped Mrs. Alston. "There is no one on the Point during the winter except the caretaker and his family, and they live quite half a mile from the cottages!"

"Oh, well, mumsey," Roberta replied, "Tim Nolan's sister, a nice elderly woman, lives with them, and I've engaged her to stay with me nights. She is going to help me with the housework, too, for I do hate washing dishes."

"I shall never, never give my consent to such a mad undertaking," declared her mother with more decision than she often showed in a controversy with her spoiled child.

"Then I shall be obliged to go without it," returned Roberta, with equal firmness.

Mrs. Alston, in tears, sank into the nearest chair and

Roberta threw herself down on the floor by her side, saying, coaxingly:

"Now, motherkin, listen to me. No one can have a career without sacrificing something to it, and I'll never accomplish anything here. I am going to devote myself, this winter, to writing nature articles for the magazines and illustrate them myself. You'll be so proud of me, mumsey, for I intend to make Ernest Thompson Seton look like thirty cents."

"Roberta! How can you use such language!" Mrs. Alston cried, temporarily diverted from the subject of contention. But she immediately added, with a wail of anguish: "Oh, dearest, I've been so counting on having you with me again; you're all I've got, and what in the world will Rodney say?"

"What business is it of Rodney's?" demanded the girl with instant wrath; but before Mrs. Alston could answer, the voice of the maid-of-all-work shouted from the hall below:

"Miss Stevens is outside in her automobile, Miss Roberta, wantin' to take yez to the Country Club. She says ye're to sthaye to luncheon an' meet Musther Tyrrel, the amychur golf champeen."

"There, mother, you see how it is!" exclaimed Roberta.

Regardless of her mother's feeble remonstrance that it was not positively essential that she should accept every invitation she received, Roberta cast off her painting apron, plunged her brushes into a can of turpentine and ran downstairs, only pausing on the way to wrap herself in a long coat and motor veil and to collect her bundle of golf sticks.

A few weeks later Roberta found herself finally settled in "The Nunnery," as she had called her sylvan retreat, after a prolonged struggle with her mother's prejudices. Mrs. Alston had been strongly reinforced by Rodney Graham, a chum of Roberta's since their mud-pie days. The fatherless, brotherless girl had always frankly congratulated herself on possessing such a friend and champion as her next-door neighbor, but since Graham's recent graduation into a full-fledged M. D., he occasionally assumed airs of masterful proprietorship in his old-time playmate that roused in her fierce antagonism.

When he had learned her intention of spending the winter at Point Vincent with no companion but Mary Nolan, he had told her with uncompromising directness that she had "bats in her belfry." Then recalling himself to a sense of his newly-acquired professional dignity, he checked the inclination to express himself further in the vigorous slang that still sprang to his lips in moments of excitement, and lectured her ponderously and lengthily on her duty as a daughter and on woman's sphere until she taunted him with being a bigoted small-minded prig.

"I don't care if he has washed his hands of me forever," Roberta reflected, mutinously, as she watched him stalk out of the house. "Mother wouldn't have been half so hard to manage if she hadn't been backed up by Rod Graham."

But in the end she had triumphantly achieved her own way and was free to wander in the woods from morning until night seeking "interviews" with her forest neighbors in fur and feathers, or sketching effective bits of still-life as the foliage changed from crimson and yellow to russet brown. That her love for her art was genuine was attested as weeks passed and she still worked steadily on, in a solitude broken only by an occasional flying visit to her apprehensive and unreconciled mother, for notice had been served on all her friends that the doors of "The Nunnery" were barred against them.

One morning when the artist awoke there was a chill in the air that meant snow, and she sprang out of bed and looked on a world "grown white in a single night." Mary Nolan, who had been complaining for several days of headache and "pains in me bones," groaned dismally at the change in the weather as she built the fires and prepared breakfast. But Roberta's young blood bounded to the indescribable exhilaration of the first snow, and dismissing Mary Nolan with permission to remain at her home until night,

(Continued on page 92)

Decorating the Thanksgiving Table

By WINIFRED FALES



TABLE DECORATED WITH PAPER TURKEYS

THE lordly "gobbler," fit symbol of holiday cheer, is converted from gastronomic to esthetic uses in the decoration of the table illustrated below. One after another, "with stately tread and slow," an endless file of turkeys appears to be "treading a measure" around its rim, while others of the flock keep watch and ward over the huge pumpkin in the center. Smaller birds are perched upon the sides of pumpkin cups, which may be used for holding ices or nuts and bonbons.

The centerpiece is in reality a most deceptive affair, for while it looks like a genuine product of the soil, it is cunningly fashioned from deep yellow crêpe paper stretched over a wire frame, and is filled with surprises in the form of appropriate favors wrapped in yellow tissue and tied alternately with green and pumpkin-colored ribbons, which are drawn through the sides of the shell and fastened to the nut cups or to place cards if the latter are used.

The frame can be obtained from any wire worker, or a globe-shaped lamp-shade frame can be substituted. The wires are first wound with narrow strips of the yellow crêpe, thus preparing a foundation for pasting on the covering. The latter is then applied, section by section, and the edges of each section neatly trimmed. The indentations between the sections are lightly indicated with green tinting fluid applied with a small brush and the top capped with a fringed circle of green crêpe paper. The stem is then wound with green, the gifts put in from below, the ribbons drawn through the covering, and the opening at the bottom covered over with a disk of the yellow crêpe pasted around the edge.

The large turkeys are printed on crêpe paper, two or more rolls of which are gathered along the upper margin with needle and thread, and fastened around the edge of the table by pinning to the cloth. There should be

only enough fullness to draw the edge of the paper slightly over the table's rim, the remainder hanging perfectly straight without folds. Two of the turkeys are cut out, mounted upon stiff card-

board covered with brown crêpe paper on the reverse side, and finished with brown-covered easel backs to make them stand. These are stationed on either side of the centerpiece, which rests upon a mat of green paper pumpkin leaves.

To make the nut holders, some ordinary fluted paper cups, yellow crêpe and a little cotton batting will be needed. Cut a strip of paper six inches wide and long enough to reach around the cup and paste it to the rim of the latter so as to make a bag with the cup forming the bottom. Now wrap the cup in cotton to give it the proportions of a pumpkin, turn the crêpe down all around, gather it underneath and paste to the bottom of the cup. Cover the raw edges with a disk of paper. When enough pumpkin cups have been completed, cut some small turkeys from decorated paper napkins, paste upon cardboard and mount one on the side of each pumpkin.

Another pleasing scheme of decoration is a development of the harvest idea. Ears of corn and sprays of foliage in brilliant autumn coloring deck the crêpe paper, which replaces the turkey design as a border for the table. Natural ears of corn are heaped around the centerpiece of chrysanthemums in tones of deep yellow. Instead of the favor pie, corn-decorated paper napkins are rolled up and placed in crêpe-covered cardboard rings, one at each plate. Within each napkin is folded a fancy tissue hat or cap, and this may in turn contain a small trinket of some sort as a favor. Ears of corn cut from similar napkins and mounted on bristol-board make appropriate place cards, and candle shades can be fashioned

(Continued on page 65)



NEW DESIGNS IN CRÊPE PAPER FOR THANKSGIVING



New Games for Children

Did you ever play "Boston?" It is lots of fun and something like "Blindman's buff," but in this new game all the players are seated except the "Blindman," who stands in the center of the room.

Each child is given a certain number and the Blindman calls out "Numbers 5, 3, 9 and 4 change seats." Then the children whose numbers are called must creep stealthily about, avoiding Blindman, who tries to catch some one. If he succeeds, he must guess whom he has caught, and if he guesses correctly he takes a seat and the number of the one caught, who now becomes Blindman, and calls out numbers. Occasionally the cry is, "All change places," and a wild scramble ensues, which makes lots of fun, and somebody is sure to be caught.

THE game of paper tearing is suited to only quite big children. It is very amusing. To play it you need an old newspaper or some big pieces of brown wrapping paper. Each child should be given a large piece of paper and told to tear it as nearly as he can in the form of some object without telling anyone what the object is intended to be. A card is then given to each of the competitors, and the animals, figures, etc., pinned to sheets of brown paper and numbered. These are passed round in turn for inspection and the children write what they think the objects represent on their cards opposite the correct number. The child who guesses the greatest number of figures wins the game. This is a good game for a party of children whose ages range from ten to fourteen.



THE STORY OF CAT GREEN EYES

By Florence Olver



MARGERY knew it was almost time for the Sandman but she pretended the sand did not

prickle her eyelids.

"Please, please tell just one more," coaxed she, snuggling up to Auntie. "Th' one 'bout Cat Green Eyes. Please, Auntie."

So while Margery blinked at the beautiful coals in the grate Auntie told this story.

One cold, cloudy morning Cat Green Eyes sat on the wall in front of an empty house. The Johnsons had lived in the house, but the week before big wagons had come and gone all one day and when night came the Johnsons had gone away in the last wagon.

Little Girl had wanted to take Cat Green Eyes, too. She had even smuggled him into the wagon under her coat, but some one had seen him and had said very crossly, "I'm not going to be bothered with that cat any longer. Put him down. Quick, now."

Then Little Girl had cried and Cat Green Eyes had cried, too. He had run after the wagon for a while but he could not keep up. So he had come back to the house and there he had lived ever since.

He caught mice in the old barn and squirrels in the chestnut trees, so he was not often hungry. It was very quiet and lonesome about the house, though, and oh, how he did miss Little Girl.

"I would go and find her," he said to himself that morning, "but the others would drive me away. No one wants me. Even Mrs. Willis, who looks so pleasant and kind, threw a broom at me because I sat on her porch. I shall get to be a tramp cat and everyone will despise me. No, I won't be a tramp cat. I'll find a home, so I will."

While Cat Green Eyes was thinking this, a sleigh stopped in the road. The man in the sleigh seemed to be waiting for some one. He was a good-natured looking man with a rosy face and very kind eyes.

Cat Green Eyes was so lonely and he liked the man's looks so much that he walked down to the road.

"Well, kitty," said the man, "keeping house, are you?"

"Meiow," answered Cat Green Eyes. He went close to the sleigh and reached up as far as he could.

"Lonesome?" said the man. He stooped down and smoothed Cat Green Eyes' head.

My, but it felt good! Cat Green Eyes kept as still as a mouse and purred so fast his purrs all ran together.

When the man stopped, Cat Green Eyes, watching him all the time, got up on the step of the sleigh.

"Well, I declare," said the man, "I believe I know how you feel."

"Meiow," answered Cat Green Eyes again.

He put out one paw and stepped into the sleigh. Then little by little, hardly daring to breathe, he came over to the man's feet. They looked at each other a long time, the man and Cat Green Eyes. Finally the man laughed. That settled it. Cat Green Eyes gave one bound into his lap.

Just then a woman came up the road. The man, who had been waiting for her, turned around.

"Look!" exclaimed he. "Martha, this is the cat Johnsons left. It's adopted me. Isn't it a nice one?"

"Of course you think so," laughed the woman, as she stepped into the sleigh.

Cat Green Eyes shook then. He was so afraid she would drive him away. But he was a brave little cat, so he touched her hand with one paw.

"Please, please," he begged, in cat talk, "do let me go home with you; please do, I'm so lonesome."

The woman looked at Cat Green Eyes. Then suddenly she took him in her arms. "You poor kitten," she said, "do you want to be our cat?"

You may believe

Cat Green Eyes felt more comfortable then. The first thing he knew the horse had started and he was riding away with the man and woman. He sat between them on the seat and purred like two little gray cats.

"That's a—very nice—story," whispered sleepy Margery. "I'm so glad he 'dopted you, Auntie."

Then she blinked over at the other side of the fire, where sat happy Cat Green Eyes.



"MEIOW," ANSWERED CAT GREEN EYES

THE FIRST PARTY

By REBECCA DEMING MOORE

I didn't want at all to go,
But mother said I must, and so
I put on my new party dress;
'Tis rather pretty, I confess.

When mother left me at the door
I never felt so scared before,
There were such lots of girls and boys
All sitting still—not any noise.

But pretty soon they started games;
I can't remember quite their names.
But anyway we had some fun
When once the party got begun.

And there were ice cream, nuts and cake,
And pale-pink jellies—those that shake.
At good-by time I had to say
I'd like a party every day.

Her Righteous Indignation

By FRANK E. GRAEFF

THERS might have been angry—real mad—but Tilda Hopps had long since succeeded by fervent prayer and grim determination to keep her anger under complete religious control, and never allowed it, no matter what the provocation, to become more than "right'us 'dignation." There she invariably stopped it with a sudden jerk that brought it and herself to a sense of her profession and her matrimonial vows.

Most people would have thought that they had all good and sufficient reasons for being angry through and through, inside and out, and would have given free vent to their passions under much less provocation than Tilda Hopps endured.

"What's th' use o' gettin' mad an' scoldin', an' losin' yo' 'ligion besides? He'd jus' go on his own way as if he'd never heard yo', an' yo'd be all frustrated an' tucked out, an' nothin' gained by it at all," she declared to a newcomer in the neighborhood who sought to advise, all the time rubbing with all her energy on the washboard to give vent to her "right'us 'dignation." Then she stopped suddenly, just long enough to straighten her tired back for one single moment, as she looked the well-meaning adviser in the face, and said, somewhat determinedly, that forever cut off further attempted advice from that particular person, "An' 'sides, I fin' that ev'ry other woman knows jus' what t' do with a shiftless husband but th' misfor'nate wife what's got him." Then she again bent over the tub, and resumed the rubbing energetically and resignedly.

The Hopps—Henry Clay, Tilda and the eight additions that came to bless their home and increase Tilda's burdens and Henry Clay's shiftlessness—were the occupants of a little five-room whitewashed house on the edge of the town. Neatness, thrift, care and expended energy were written all over it, from the darned lace curtains, discarded by some former owner but rescued from the rag-bag and made to do service again by Tilda's handiwork, which adorned the windows of the "front room," to the topmost piece of tin that covered a weather-worn hole in the shingles on the edge of the roof. The garden, neatly laid out and fertile with its truck; the white fences, the walks, all showed the carefulness of some industrious hand. That hand was Tilda's, and the result of her expended, and oft-occurring, arising "right'us 'dignation."

Tilda had been the acceptable colored cook in Mr. Bentlow's home for years, and Henry Clay Hopps his complacent coachman, emblazoned in pride and full livery with a major trait to shun work. So, when Henry Clay, with a forethought of self-preservation and support, made love to the cook, that hard-working, humble embodiment of faithfulness and energy said:

"Now, ther'! Mr. Henry Clay Hopps, I'm only a poor, ha'd-workin' cook, an' if yo' wants me yo'll hav' t' take me for better or worsen."

Henry Clay was very willing to assume any risk that might be involved, so he got Tilda and all the "better," and



"WOMAN'S SUFFERIN' MOV'MENT? GUESS I BEEN A MEMBER O' THAT FOR MANY A YEAR," SNIFFED TILDA

Tilda got Henry Clay and all the "worsen."

Tilda was robust, strong, energetic, ambitious and industrious, with a high regard for her marriage vows. Henry Clay was well built, healthy and lazy, and did not often think of the vows he had taken when he promised "to love, comfort, honor and keep."

Tilda took her marriage vows honestly and seriously, and when she discovered, soon after she had assumed them, that she was likely to have all the "worsen" she never complained, but in defense of Henry Clay, her husband, and her vows, she declared:

"I mar'd him; he's my husband til' def us do part, an' if I chooses t' s'port him who's got any right t' be 'quisitive or fin' fault?"

Henry Clay's shiftlessness and laziness, and perfect willingness to transfer all the responsibility for the support of the family upon Tilda, became quite pronounced soon after their marriage, and the burdens laid down so easily and speedily by him, and assumed of necessity by Tilda, became permanent in their ownership. Little by little Henry Clay ceased working, until the maintenance of the regularly increasing family depended

entirely upon Tilda's strenuous labors at the washtub.

Henry Clay became irresponsible, aggravatingly shiftless and lazy, and dependent upon Tilda for support to the fullest extent of his matrimonial privileges. He would fish, gun and loaf, and never concern himself about the added little Hoppses nor the increased burdens which in consequence were laid upon his wife. When Tilda remonstrated, as she sometimes did in the earlier days of their married life, Henry Clay would just whistle and shuffle off to some rendezvous where birds of a kindred feather gathered, stay until the next meal-time, and then return in blissful unconcern, and unabashed bow his head in token of thankfulness over the much or little that Tilda had been able to provide.

As the years went on Henry Clay added to his other delinquencies a fondness for the cup that inebriates, and frequently, to satisfy his thirst, purloined Tilda's hard-earned pittances, and left her penniless and in actual need at such times. But he was "her husband," th' man she had taken for better or worsen as long as we bof shall live, an' 'til def us do part," she declared, "an' if he won't work an' s'port me an' th' chil'en, I will."

Tilda's honest heart and misplaced confidence at times rebelled against the conditions that a seemingly relentless fate had lured her to, and which were becoming increasingly more burdensome, but upon Henry Clay she refused to vent either her disappointment or her resentment at the lot that was hers. Still, the fires of a disappointed love and confidence would at times rage like a destroying, consuming conflagration in her soul, and then her "right'us 'dignation" would display itself in an increased energy of self-assumed, added burdens, but never in a complaint to others nor resentment toward her husband.

To keep her "right'us 'dignation" within the limits of her

(Continued on page 94)

An Old-Fashioned Thanksgiving Dinner

By MRS. SARAH MOORE



The Thanksgiving dinner of to-day is a much more elaborate affair than the simple meal of our forefathers, yet in one thing they are just alike; the most important dish on the table must necessarily be roast turkey, as that bird has been set apart as a sort of sacrifice since the very first feast of wild turkey partaken of by that band of starving Pilgrims long years ago.

The dinner can be as elaborate as one chooses to have it, but roast turkey is, of course, necessary to properly celebrate the feast. Chicken does not properly take the place of this noble fowl on that particular day.

The two following menus will give you some idea of a simple and an elaborate dinner:

OLD-FASHIONED THANKSGIVING DINNER.

Roast Turkey. Giblet Gravy.
Cranberry Sauce.
Potatoes. Squash.
Onions.
Cider Throughout the Dinner.
Pumpkin Pie. Apple Pie.
Cheese.

A MORE ELABORATE DINNER.

Oysters on Half Shell.	Olives.	Soup.	Bread Sticks.
Roast Turkey.	Chicken Pie.	Salted Almonds.	Vegetables.
Entree.	Salad.	Feathered Celery.	
	Champagne Cider or Wine.		
Pies.	Fancy Pudding.	Ice Cream.	Cake.
	Crackers and Cheese.	Coffee.	

In the first place you need to select a good turkey. A young one of eight or nine pounds is the best, with smooth, black legs, a plump breast with flexible bone, the flesh firm and of a pink, white tinge. Avoid buying one with long hairs; that indicates age. The pin feathers in a young turkey will be quite numerous. If your bird has been cleaned by the butcher, just before you are ready to roast, you had better wash it thoroughly inside with cold water in which a little soda has been dissolved; wash inside and out with this, rinse in cold water and dry with a clean towel. Now it is ready for the stuffing, of which there

are several kinds. You can use according to your fancy.

OLD-FASHIONED DRESSING.—Pull in pieces and rub a stale loaf of bread between the two hands; rub bits of butter into the crumbs, season with a little salt and pepper, a trifle of onion and bits of summer savory and sage or a sprinkling of old-fashioned thyme.

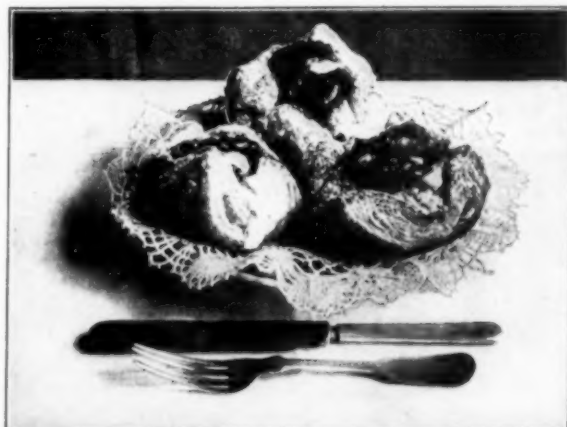
DRY PHILADELPHIA STUFFING.—Do not make your stuffing wet; let the juices of the turkey, while cooking, moisten the dressing. Use one and one-half quarts of stale bread finely crumbed. Season with salt, pepper and two teaspoonfuls each of summer savory and minced parsley and a little sage. A little onion juice may be used if desired. Rub half a cup of butter through the breadcrumbs and add the seasoning. If you make this the day before Thanksgiving, as it should be, cover with a napkin wrung out of cold water to keep it fresh.

BUTTERNUT AND POTATO STUFFING.—Add to one quart of mashed and beaten potato one quart of fine breadcrumbs, one cupful and a half of butternut meats, blanched and chopped, a level teaspoonful of salt, a half teaspoonful of pepper, one tablespoonful of mixed herb seasonings, a half cupful of cream and a beaten egg. You can add to the breadcrumbs in your stuffing in any sensible way you choose. Some cooks add oysters and the French are very apt to use chestnuts; but after all the simple dressing is as delicious if well made, or even more so than an elaborate mixture. Now fill the openings in your bird with the dressing and sew the skin together, and roast the turkey with the breast down so it will be plump and juicy.

GIBLET GRAVY.—After removing the turkey from the pan pour off the fat which rises on top, and into the pan put four tablespoonfuls of flour and the same amount of the fat which was poured off. Cook gently until the flour is browned and then pour on gradually three cupfuls of stock which was made by boiling the giblets—liver,



CIDER JELLY WITH WHIPPED CREAM



FRENCH TARTS

(Continued on page 60)



Uneda Biscuit

Real Food Clean and Fresh

Don't think of Uneda Biscuit as a mere lunch necessity, or as a bite between meals.

Uneda Biscuit are the most nutritious food made from flour, and are full of energizing, strength-giving power.

Uneda Biscuit are always crisp and fresh and delicious when you buy them. Their sensible, dust tight, moisture proof packages prevent the unclean, tough condition so common to ordinary crackers.

(Never sold in bulk)

NATIONAL
BISCUIT
COMPANY

5¢

for a package

Needlework Department

Conducted by Helen Thomas

In this new department Miss Thomas will every month give an interesting talk about various kinds of new fancy work. This month she tells how many of the most fashionable of the season's dress trimmings can be made at home. All questions pertaining to fancy work should be addressed to Miss Thomas, Needlework Department, McCall's Magazine.

It is at this time of the year that the new dress trimmings appear. Many of the shops are displaying the most exquisite hand-embroidered bandings and dress garnitures and I am sure some of the trimmings shown have been the cause of envy to many women. I say "cause of envy" advisedly, for the price of hand-made trimming makes its use prohibitive to the average woman. The information that almost any of the designs shown can be reproduced at comparatively small cost will doubtless come as a surprise. However, it is true and it is my purpose to tell you, in this article, how some of the designs seen may be easily and cheaply copied.

One of the handsomest trimmings shown this season is a narrow banding for use on an evening gown. Embroidery silk, in the soft pastel shades of lavender, blue, rose, green and yellow, was used in combination with tiny pearl beads. The design was a running conventionalized leaf and stem and was worked on a foundation of fine mesh white net. In McCall Transfer Pattern No. 264 you will find an exact reproduction of the banding described.

I am sure it will not be necessary for you to purchase all of the materials which I have mentioned. Many of you will find you have on hand odd bits of material which can be used. So first of all I am going to suggest that you get together all the scraps of embroidery silk, odd lengths or pieces of net, ribbon or silk that you may have, and then decide upon what new materials it will be necessary for you to purchase.

In this instance we will suppose that net is to be used as a foundation for the banding. First transfer your design to a piece of stiff brown paper. Now baste your net firmly onto the paper. After you have selected the colors to be used cut your embroidery silk in strands about nine inches long.

Outline with chain stitch each line of the design, using the colors alternately and taking care that the joining does not show. In reproducing this design I found the best way to join the silk was to leave a short end free at the beginning and end of each strand, and after I had removed the net from the paper I tied these ends together on the wrong side. If you fasten the ends in this way it will be necessary to allow for this tying in cutting the lengths of embroidery silk. After the transfer design is outlined fill in the three petals of each leaf with a scattering of pearl beads. As the design is only about two inches wide it will be necessary to use a very small bead.

Perhaps you will prefer to finish the banding with a straight edge, as I did. For this edge on one side I used embroidery silk in two of the pastel shades and on the other side two different shades were used. Between this edge and the design proper I left a space about one-half inch wide. The edge was simply two straight lines of chain stitch placed quite close together—each separate line being entirely of one color. Now remove your net from the paper and trim the edges to within about three-eighths of an inch of the embroidery. This edge is then turned under and lightly stitched down.



Transfer design No. 306, used for braiding waist No. 3645 and skirt No. 3899; also diagram showing how braid is couched on.

This design is one which affords many possibilities of development and its use is by no means confined to the decoration of formal costumes. It could be very effectively reproduced on a foundation of ribbon, messaline or silk, and instead of the chain-stitch and beads you might use an overhand or stem stitch and French knots.

The figure illustration shows another of the season's new trimmings. Soutache braid was used in reproducing the design on this gown. The costume, which is covered by McCall waist pattern No. 3645 and skirt No. 3609, was made of cashmere de soie in one of the new rose shades—ashes of roses to be exact. The braid was black silk soutache and was couched on with heavy white embroidery silk and tinsel thread.

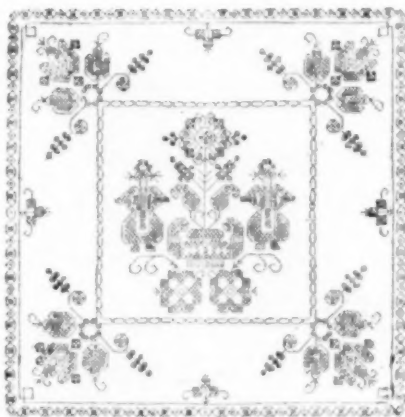
Couching is a comparatively new form of embroidery—at least its wide use and introduction in dress trimming is fairly recent. For the benefit of those of you who may not be acquainted with it I have given a diagram showing just how it is done. You will readily see how very simple it is and how effectively it may be used. You may find the couching will not hold the braid firm where it turns a sharp corner or curve. At such places it is best to fasten the braid firmly with invisible stitches.



No. 307—BRAIDING OR EMBROIDERY DESIGN for waist, coat or skirt decoration. Price, 10 cents.



No. 304—BORDER DESIGN for braiding or embroidery, 1½ inches wide, 3 yards in the pattern. Price, 10 cents.



No. 308—DESIGN for pillow top or table cover. For cross-stitch embroidery. Price, 10 cents.



No. 309—POINSETTIA DESIGN for centerpiece. Price, 10 cents.



No. 310—POINSETTIA DESIGN for pillow top, scarf end or table cover. Price, 10 cents.

sign is reproduced in McCall Transfer Pattern No. 306. It is a design which is suitable for embroidery as well as braid, and doubtless it will in itself suggest many ideas of development. I am sure many of you are perplexed as to how you shall trim that new coat. I want to tell you about a beautiful braiding design which I saw on a coat a few days ago. The garment was cut by one of the new fall models with the center-fronts and the back

panel in one with a wide trimming band which extended entirely around the lower edge. The design is the same as shown in McCall coat pattern No. 3659. The braiding design was in the form of motifs of various sizes and is reproduced in McCall Transfer Pattern No. 307. The two long panel-like motifs extended up each side of the front. The next smaller motif was placed at the bottom of the back panel and the two remaining motifs were used on the sleeves.

The coat was made of tan broadcloth and for the braiding brown rat-tail braid

(Continued on page 81)

If you decide to use the combination of embroidery silk and tinsel thread it will be necessary for you to first couch with the white silk—single thread, afterward going over the same stitches with a double strand of gilt thread. The result is so effective that I am sure you will feel well repaid for your work. This design is reproduced in McCall Transfer Pattern No. 306. It is a design which is suitable for embroidery as well as braid, and doubtless it will in itself suggest many ideas of development.

I am sure many of you are perplexed as to how you shall trim that new coat. I want to tell you about a beautiful braiding design which I saw on a coat a few days ago. The garment was cut by one of the new fall models with the center-fronts and the back panel in one with a wide trimming band which extended entirely around the lower edge. The design is the same as shown in McCall coat pattern No. 3659.

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The coat was made of tan broadcloth and for the braiding brown rat-tail braid

(Continued on page 81)

Bon Ami



Cleans and Polishes Without Scratching

Bon Ami is unequalled for use in the bathroom.

It cleans porcelain, nickel and brass just as well as it cleans windows and mirrors.

Bon Ami is the only cleaner that *doesn't scratch* and wear away the surface.

Bon Ami injures nothing. The finest surface will not suffer a particle as it contains no acid or grit of any kind.

Bon Ami does the work of a Metal Polish, a Glass Cleaner and a Scouring Soap.

18 years
on the
market

"Hasn't
scratched
yet"





Dirt & Drudgery Disappear

when
you
use

Old Dutch Cleanser

Full directions &
many uses on
large Sifter-
Can, 10c

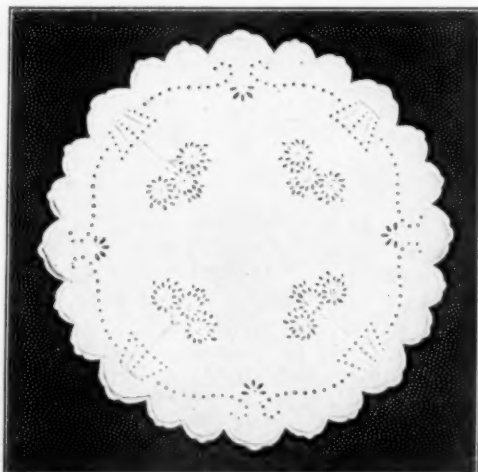


Fancy Work Department

Eight-Page Fancy Work Catalogue Free.

This handsomely illustrated price list contains remarkable offers on stamped designs for shirt waists, corset covers, scarfs, centerpieces, etc. Address The McCall Company, Fancy Work Department, New York City.

THERE is no more popular and fashionable fancy work than the favorite eyelet. And this beautiful work has the added advantage of wearing almost like iron, as the saying is, and laundering most satisfactorily. In this department this month we are showing you some very beautiful examples of this work. There are centerpieces in two sizes, tray cloths, half a dozen handkerchiefs, just im-

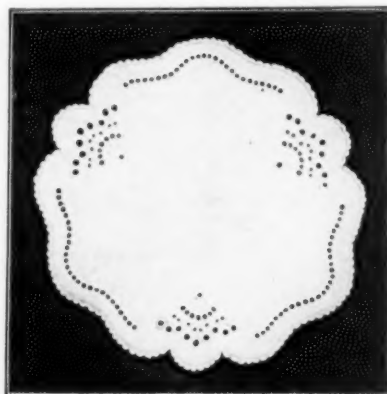


No. 981—EYELET WORK CENTERPIECE, 22x22 inches. Pattern stamped on genuine imported Irish linen, price 35 cents, or given free for 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

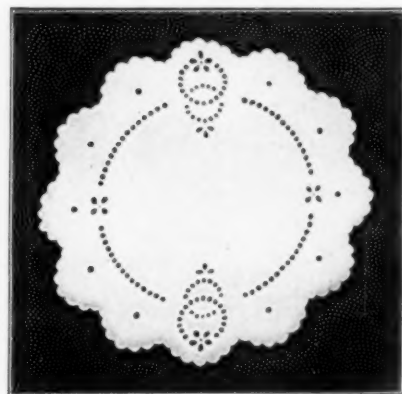
a most attractive Christmas gift. Centerpieces are very easily worked and so are the handkerchiefs. Many people prefer an all-white handkerchief, but the very latest Paris fad is to have a *mouchoir* of fine white linen embroidered in one tone of pale blue. The effect is very *chic* and new.

Magic Stamping Paste

EVERY woman who uses perforated stamping patterns will appreciate the many advantages of this perfect paste. Can be used from either side of the perforated pattern, thus making the right and left of any design you may have. It gives a clean, sharp line on all material. Has no equal for stamping plush,



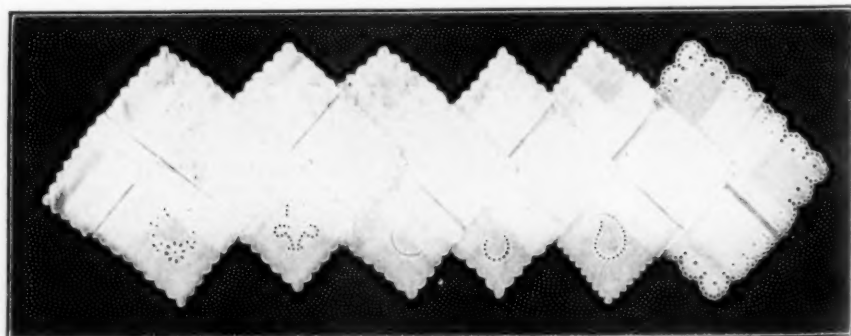
No. 971—EMBROIDERED CENTERPIECE. Pattern stamped on genuine imported Irish linen, 11x11 inches, price 15 cents, or given free for 1 yearly subscription for McCall's Magazine at 50 cents and 5 cents additional. Same design, 22x22 inches, price 35 cents, or given free for 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.



No. 972—CENTERPIECE, 11x11 inches. Pattern stamped on genuine imported Irish linen, price 15 cents, or given free for 1 yearly subscription for McCall's Magazine at 50 cents and 5 cents additional. Same design, 22x22 inches, price 35 cents, or given free for 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

ported from Paris and worked in the very latest French designs, and a most useful and beautiful one-piece corset cover.

Any one of these things would make



No. 989—EMBROIDERED HANDKERCHIEFS, set of 6. Pattern stamped on fine pure imported Irish linen. Entire set, price 75 cents, or given free for 3 yearly subscriptions for McCall's Magazine at 50 cents each. Single handkerchief, price 15 cents. When ordering a single handkerchief be sure to specify which number you desire. We pay postage.

velvet or goods with a heavy nap. It dries instantly, washes out easily, cannot spoil the finest fabric. A box of white, yellow or blue Magic Paste will be sent prepaid for 15 cents.

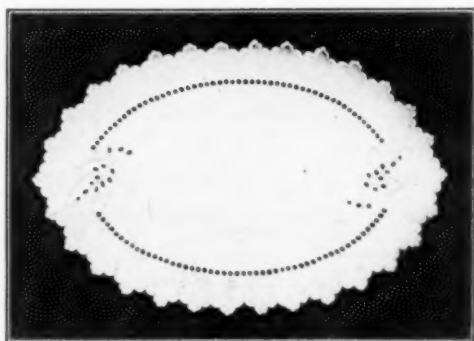
You may obtain any and all of these lovely fancy work designs, and materials for making same, absolutely free as premiums for getting subscribers for McCall's Magazine. The small price of fifty cents a year makes this very easy.

Send for illustrated price list of fancy work patterns and materials. It is sent free on request.

The woman who is really clever with her needle can copy many of the expensive bead and embroidered trimmings quite inexpensively at home if she buys a small piece as a sample from which to copy the design.

The tiny white porcelain beads which are used for massed embroideries are extremely pretty upon any sheer material, and one of the most attractive little party frocks seen this season was in a soft lavender-blue nimon made over white satin charmeuse and trimmed in this white bead embroidery—a very wide band upon the bottom of the skirt and smaller bands and motifs on the blouse. White marquisette or nimon beaded in small

white wooden beads is another of the Parisian fancies, and wooden beads in all colors are much used for trimming.



No. 970—EYELET WORK TRAY CLOTH, 18x22 inches. Pattern stamped on imported Irish linen and stiletto for punching the holes, price 35 cents, or given free for 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.



No. 976—EMBROIDERED CORSET COVER, one-piece design. Pattern stamped on nainsook, price 45 cents, or given free for 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

black or black and white frock, and many metallic bead embroideries or metal and bugle embroideries which might appear too striking and showy upon the exterior of a frock give delightful and refined effects when applied to a satin under-robe and softly veiled.

There are innumerable smart little bows to be worn with high or low collars. A plain bow of black velvet ribbon is the one preferred by many women and is invariably becoming. A touch of black velvet is always effective on a light-colored frock or blouse, and the good-looking wide belts of black velvet with big velvet-covered buckles, which are new this season, consort admirably with the black velvet cravat.

Perky little bows of black satin are much worn too, and the bow of black tulle is airy and becoming. Persian silks are very popular for the cravates in Paris and are now shown in all the

shops here. They vary greatly in the quality and beauty of the silk used and in the art with which the bow is made.

The fine bead embroideries which have weighted some of the filmy summer stuffs are likely to appear even more generally upon winter veilings, and some of the very latest models show most effective bead embroideries on satin slips under veiling of chiffon or nimon. Steel is successfully used in this way on an all

Fidgety Folks Feel Fine

when they quit drinking the morning beverage that all too often is the hidden source of the "Fidgets."

Don't get cross with the victims—induce them to drop the old morning drink and use well-made

POSTUM

Many folks have mistaken the delicious flavour of well-boiled Postum for that of mild, high-grade Java coffee. The change is easy, and free of all feeling of self-denial.

Then comes the sound, restful sleep from which one awakens with clear head and steady nerves—ready for business or frolic.

Postum, made of clean, hard wheat, carries real support and invigoration—the nerve-building food elements of the field grain which rebuild the nerve cells (that make or upset one's disposition), soothing and sustaining in a way as pleasing as it is natural.

Many a person after using Postum, say ten days, in place of the usual hot mealtime drink, feels like a "different person."

"There's a Reason"

Read "The Road to Wellville" in packages.

Postum Cereal Co., Ltd.,
Battle Creek, Mich., U. S. A.

Be Reserved

Personal reserve is a trait that should be cultivated if one is inclined to be expansive.

Why should the world know the price you paid for your clothes, the peccadillos of your cook or the trying traits of John and the children? The confidant is bored in the hearing, and thinks you very foolish in the telling. There are plenty of big things to discuss. If you are not equal to them, talk less.

Never get the idea that frankness is a cloak for misdoings. The open manner of guilelessness and none too much brains is as different from frankness with a purpose as the woodland violet from the artificial copy.

Sew in a Proper Position

Every woman who sews ought to learn first of all how to sit correctly. The majority of women sit so that the lower part of their back is away from the chair-back, and they are doubled over in order to reach their work. The result is inevitably an aching back, and if such a position is indulged in for a long enough time there will be badly rounding shoulders and a contracting chest. On the other hand, if a person is taught to sit easily, erect, and to hold her work up to her, little, if any, fatigue will be experienced.

If it is necessary to bend over the table at any time, do so by bending from the hips and keeping the back itself straight.



A Bill "To Lengthen Life"

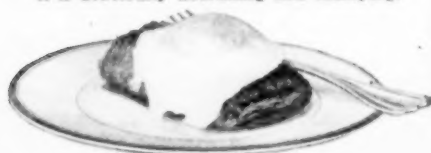
An Oklahoma Senator has introduced in Congress "a bill to lengthen life." Of course you can prolong life by the enforcement of certain sanitary laws. But you cannot create longevity by legislation for a person who eats foolishly and lives unwisely.

Health and long life come from eating simple body-building foods that are easily digested. Every element that the body needs is found in

Shredded Wheat Biscuit

and it is prepared in a digestible form by the best process ever discovered for rendering the whole wheat a perfect food. Only perfect whole grains of wheat are used and these are steam-cooked, shredded and baked in the cleanest, finest food factory in the world.

Shredded Wheat is not only a perfect food, but it will prolong life and increase the happiness of the housewife by saving her from kitchen drudgery. Being ready-cooked and made in biscuit form it is so easy to prepare a meal with it in combination with poached eggs or with baked apples, sliced bananas or other fruits. As a simple breakfast cereal with milk or cream it is deliciously nourishing and satisfying.



MADE BY
THE SHREDDED WHEAT COMPANY
NIAGARA FALLS, N. Y.



Facts About Bread

By Mrs. Sarah Moore

As flour is the principal ingredient of bread the first thing of importance to the practical housekeeper is the ability to know good flour when she sees it. To acquire this art let her, when the bag or flour barrel first comes home from the grocer, make a dough from a handful of the flour by making a hole in it with her finger, pouring in water a little at a time and mixing it gradually until it can be worked without sticking. Then let her observe the color of this carefully. If a creamy white it is all right, but if gray in tint or if it shows a tendency to a dead bluish white it should be sent back, for it will never make good bread. She should also notice when working the small piece of dough in her fingers whether it shows elasticity the more it is worked for that is the most important essential for a good loaf of bread. Should the dough, after being thoroughly worked, lack this quality when it is gently pulled as one would a piece of rubber, it should never be used for bread-making. It is the glutinous property which gives the flour its greatest value, the gases generated by the yeast escape, and the bread is tasteless and generally heavy when this element is lacking.

A good bread flour will never make good pastry, as pastry flour should possess just the opposite qualities. After the careful selection of your flour, if the following simple rule for bread-making is observed, the result cannot fail to be satisfactory:

BREAD.—Take two medium sized potatoes and boil them in about a pint of water until they fall in pieces, then stir them in the water until they are thoroughly mixed through it, and add this to the quantity of slightly warmed water necessary to mix your bread. Sift three quarts of flour, and add a good handful of salt, which should be thoroughly worked through the flour before the yeast and water are added. Take one compressed yeast cake and dissolve it in a cup of lukewarm water; then mix this thoroughly with the flour before putting in the water, which should be added slowly, working the dough away from the sides of the pan and always toward the middle. The dough should be mixed as moist as possible, taking only enough flour to keep the hands free, and the dough from sticking to the pan.

Too much care cannot be given to the proper kneading of the bread. Cooks and housewives are apt to consider this an unnecessary expenditure of time and strength when in reality it is the most essential part of the bread-making. So the housewife cannot be too particular about the thorough working of the dough, and if the bread comes to the table spongy and tasteless or full of hard lumps of flour, she can be very sure it has been made carelessly and without proper kneading.

After the dough is mixed it should be left in a warm place to rise overnight, so the best time for mixing the bread is in the evening. In warm weather it should have a light covering thrown over it, and be kept in an even temperature *not* near a fire; but in cold weather it should be well covered and allowed to stand by a fire where the heat will remain steady all night. The first thing in the morning the dough should be worked over again by gently stirring it away from the sides of the pan with the hands and then allowed to rise once more. Usually by the time breakfast is ready the bread will be light enough to work over for the last time and placed in the pans, where it should rise again before it is ready to bake.

Another very important thing for the production of good bread is a hot oven. Bread should bake quickly and evenly, and as this depends upon the heat of the oven, no absolute rule can be followed, and the breadmaker must use her own good judgment. The oven should be very hot when the bread is first placed in it, and must be allowed to cool gradually; if this rule is followed the bread should bake in about thirty-five or forty minutes. It is well to use a separate pan for each loaf, so that they can be turned over in the pans, and bake with a brown crust on the sides and bottom as well as the top.

There are innumerable kinds of biscuits and hot bread, which can be made for breakfast or luncheon, from the bread dough, by taking some of the dough out of the pan before it is worked over in the morning. Of these, bread biscuit are the most easily prepared, and there are few housekeepers who do not understand the making of this simple but universal accompaniment to the morning meal.



BISCUITS.—One quart bowl of dough will make a large pan of biscuits. If these are desired for breakfast the dough should be taken from the pan the first thing in the morning, and placed on the bread board, then instead of working it with the hands, take the rolling-pin and pound the dough hard for about five minutes, doubling it over several times. The dough for each biscuit should then be pulled off with the fingers and worked over in the hands until each one is the proper size. Take a large pan (a "dripping pan" is the best), sprinkle it with flour, to prevent the biscuits sticking, and after placing them in it, stand the pan near the fire for about ten minutes before putting it in the oven.

BREAKFAST ROLLS can be prepared and baked in very much the same way, only the dough for each of these should be patted out flat on the bread board with the hand and a small piece of butter folded in.

WHOLE WHEAT BREAD.—Into a cupful of lukewarm milk break up one yeast cake, add one teaspoonful of sugar and set in a warm place until the yeast floats on top. Put one quart of whole wheat flour in a bowl, add one teaspoonful of salt and three tablespoonfuls of sugar (if too sweet, use less). Make a hollow in the center of the flour, put in the yeast and one cupful of lukewarm milk; stir all to a thick batter with a spoon. Pour over one gill of warm milk, cover and let stand until very light, then add enough wheat flour to work it into a smooth, firm dough; now put it on a floured board and work until it does not stick to the hands. Put into the pans, filling only about one-half full, cover and then stand until the dough has risen to the top of the pans. Put in medium hot oven and bake from one to one and one-quarter hours.

SWEDISH ROLLS.—Two cupfuls of sweet milk, one egg, a little salt, a quarter of a cupful of sugar and half a yeast cake (dissolved). Stir these ingredients together and add flour enough to make a thin batter. Let it rise. Turn out on the board and cut into strips, roll up and let rise again. Bake twenty-five minutes.

OATMEAL GEMS.—Two cupfuls of oatmeal and one and a half cupfuls of sour milk; let this stand overnight, and in the morning add one even teaspoonful of soda, one egg, one cupful of flour, a little salt and a quarter of a cupful of sugar. Bake in a hot gem pan.

Life of Turkish Women

"Turkish women do not wear veils because of their religion," writes Mrs. Kenneth Brown in the Metropolitan. "It is merely the survival of an old custom. When the Turks still lived in Tartary, before the time of Mohammed, it was the habit of the men to steal such women for wives as attracted them.

"This led to so much fighting that about the second century after Christ the Turks came together and decided that henceforth the women should go veiled, and should not meet men but dwell in harems as soon as they arrived at womanhood.

"The first twelve or thirteen years of a Turkish girl's life is not different from that of any other girl. She plays with children of both sexes, Turks and Europeans. The instant, however, that she becomes a woman and takes tchirchaf—the loose outer garment which conceals her figure—her companionship with boys ends.

"She no longer accompanies her father or visits that part of the house, called

selamlık, where the men are. She lives in the part of the house called haremlık, and begins her education as a woman. She learns what is expected of her as sister, daughter, wife and mother. She is not deprived of her European friends nor of the chance of making new ones. She is permitted to study and to go about freely, although always veiled and attended.

"Turkish women, even the most enlightened of them, are very superstitious. To praise a baby to its mother is all your life is worth should the baby happen to fall ill afterward. The evil eye is the most common belief, and little children, who may be dressed in the height of European fashion otherwise, will wear under the brim of their hats a piece of garlic or other potent charm against the evil eye. Nifisay Hanoum, a woman not only well educated but possessed of an unusual mind, had four children. They were faultlessly dressed in imported English clothes, but each of them wore some trinket against the evil eye. I teased her about it, and she protested that it was not her doing.

"The slaves put them on, and I do not wish to hurt their feelings by taking them off," she said.

"I resolved to test her enlightenment, and the next time I saw the baby with her I exclaimed: 'What a lovely little creature.'

"You wretch!" she cried. 'Spit on that child at once.'

"I laughed at her manifest terror, but hastened to add: 'I do not think her lovely in the least, for she has red hair and freckles and a pug nose—but I wanted to find out whether it was you or the slaves who put that garlic on your babies.'

"She shrugged her shoulders. 'The slaves did it, but I suppose I do in the bottom of my heart believe in the evil eye. It is in the blood.'

"In Turkey there is no shame attached to slavery. Can the same be said of our domestic service? Should a servant marry a rich man here and be raised into the ornamental class, would she not find it hard to live down her former state? In Turkey the mother of Sultan Abdul was a slave, as is the wife of the Khedive of Egypt, and no disgrace attaches to the fact.

"It is this which primarily differentiates Turkish slavery from what we are accustomed to associate with the word—this and the fact that the slaves do not come from an inferior and servile race, but from among themselves. There is no caste in Turkey. All persons below the Sultan are equals before Allah. Every man and woman has a chance to rise, according to personality, intelligence, charm or beauty."

Cheese Improves With Age

Newspapers report that in the Alpine regions of the Swiss cantons of Vaud and Valais cheese makers will keep their products for years, says the Scientific American. They assert that cheese improves with age. At Les Ormonts, in the canton of Vaud, it is customary to make special cheeses for certain family feasts. They are tagged with explanatory labels and eaten several years later at other feasts or even at funerals. Often such cheeses are bequeathed from one generation to another as family souvenirs.

Recently at Les Ormonts in a concealed shelter there was discovered a cheese dating from 1785. It was as hard as a rock and had to be cut with a saw. It is reported to have tasted good.

HOW TO MAKE A TURKEY LAST A WEEK

By MARY JANE McCLURE

AFTER the first joyous dinner from the big brown turkey, there come succeeding days when turkey is apt to become a drag.

Try some of the following simple dishes. They are easy to prepare and serve, and they make a good sized turkey an economy.

Get a jar of Armour's Extract of Beef when you lay in your Thanksgiving dinner supplies.



Mixed Croquettes with Rice

Few American cooks know that the secret of appetizing meat cooking lies in this little white jar.

Add a quarter of a spoonful of Extract of Beef to the water you put in the bottom of the roasting pan for basting. You will be surprised how it improves the flavor, what a delicious taste it gives the gravy.

For the second meal make a sauce with butter, flour and a quarter of a spoonful of Armour's Extract of Beef, adding boiling water to give the necessary quantity. Lay in slices of turkey and let them get hot. Arrange on a platter, with what dressing is left over in the center, well warmed up. Pour your gravy over the whole, and you have a second turkey dinner as good as the first.

Line a good sized mould with cold boiled rice, and make a sauce with butter, flour and Armour's Extract of Beef, and mince the turkey. Moisten with the sauce and fill the center of the mould and steam until smoking hot.

The oft ridiculed turkey hash will be a welcome dish if it is moistened with this same rich gravy.

Turkey soup with tomatoes and rice, flavored with Armour's Extract of Beef, is delightful. Then there are croquettes, with rice or French fried potatoes, or turkey pot pie—made exactly like chicken pot pie, but far better.

Armour's Extract of Beef gives the needed zest. It is the secret of **successful** economical cooking—allowing you to utilize left over meats as well as the cheaper cuts, yet always set an appetizing table. Armour & Company, Chicago, publish a cook book called "**Popular Recipes**" that tells you some new secrets in appetizing cookery. Sent free on request; you should secure a copy and keep it for ready reference.

Armour's EXTRACT OF BEEF

The concentrated extract of the best beef—four times as strong as any other—four times as economical—the touch that gives sauces, gravies and soups an inimitable flavor. Save the metal cap, or the paper certificate under the cap, from every jar you buy, and send either to us with ten cents to pay the cost of carriage and packing and get a handsome silver tea, bouillon or after-dinner coffee spoon or butter spreader free—Wm. Rogers & Sons' AA, the highest grade of extra plate. You can't buy anything like them, and each will bear any initial you wish. Our usual limit is six, but for a time will allow each family to get one dozen. Remember to send 10 cents with every certificate or cap. This offer is made only to those living in the United States.

Address Dept. B-51

ARMOUR & COMPANY
CHICAGO



Have you
Seen the
New Fall
Petticoat Styles
as Portrayed by



Petticoats

Only a decade ago the fashionable petticoat was made of silk—to-day it is Heatherbloom—the petticoat fabric *de luxe*. Heatherbloom has every quality of silk—sheen, rustle, feel and beauty—but offers three times the wear at one-third silk's cost.

If your petticoat requirements call for an elaborate embroidered garment, you can find just what you want in Heatherbloom. If necessity or choice dictates a plain petticoat, your needs can be best met by Heatherbloom.

They are to be had at all retail stores in colors and in all fashionable fancies from \$2.00 up—elaborateness of workmanship determines the price.

Remember that every genuine Heatherbloom Petticoat bears this woven *SILK* label—white lettering on black ground. Always look for it in the waistband.



Every Petticoat Guaranteed

Be sure you see the label. No petticoat is a genuine Heatherbloom without it. Insist on seeing it.

A. G. HYDE & SONS

New York—Chicago

(Makers of Hygrade Fabrics)

Juvenile Fashions



No. 3680—4 sizes, 12, 14, 16 and 18 years.

No. 3680 (10 cents).—There seems to be no more popular type of blouse for the young miss than the "middy." Here is illustrated a very attractive model of this type. This blouse would look very well made of serge, henrietta or any of the lighter weight woollens or heavier wash materials. The pattern may be had in four sizes, from twelve to eighteen years. The fourteen-year size requires two and three-eighths yards of material thirty-six inches wide.



No. 3686—5 sizes, 2, 4, 6, 8 and 10 years.



No. 3666 (15 cents).—A charming little coat is illustrated here—a design that combines style and serviceability. The closing is quite becoming and makes the coat desirable for the colder weather. The model is very simple and easily made. The pattern comes in five sizes, from two to ten years. The six-year size requires two and one-quarter yards of thirty-six-inch material.

No. 3676 (15 cents).—The very pretty child's coat shown here was quite attractive made of cream broadcloth with a trimming of blue and gilt enameled buttons. Cheviot or serge would also be appropriate material. The pattern is cut in four sizes, from four to ten years. The six-year size requires of material thirty-six inches wide two and one-quarter yards.



No. 3676—4 sizes, 4, 6, 8 and 10 years.

On one point there seems to be unanimity of opinion in Paris. The "martingale," "riddle" or "entrevée" skirt, what has been called over here the "hobble skirt," which means the skirt drawn in closely around the ankles, has had its day. Peace to its ashes. One hates to speak ill of the dead, but never did an uglier, more deforming, ridiculous mode, a fashion more open to caricature, find acceptance.

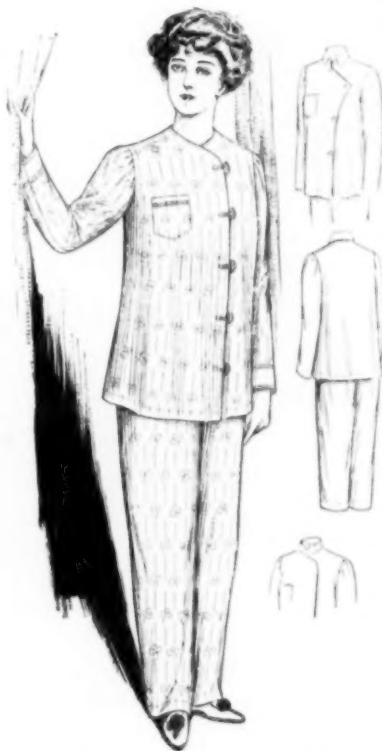
There have been degrees of absurdity in the mode. Some modified versions of it have even been charming, but on the whole it has been a travesty. Even during the last weeks of the Paris season it was noticeable that this bridled skirt had been almost entirely discarded. No one seems to regret its disappearance.

A Cross-Saddle Riding Skirt and Ladies' Pajamas

No. 3696 (15 cents).—Within the past few years pajamas have become an indispensable article in the wardrobe of many women. This is doubtless due to the comfort which their use affords. The design shown here, which has been modeled with a special view to comfort, is sure to be well liked. Either of two styles of collars may be used or the coat may be finished with an open neck. Two closing outlines are also provided. Muslins, flannelette, outing flannel, mercerized cottons and silk are suitable materials. The pattern is obtainable in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires five and a half yards of material thirty-six inches wide.

No. 3689 (15 cents).—Since cross-saddle riding has become so popular among horsewomen many different skirt models have been fashioned adaptable to that form of exercise. The design shown here is the universally accepted model and has all the best-liked features. Broadcloth and cheviot are the materials most used, but there are other heavy materials—as well as some light-weight fabrics—which would be suitable. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six size requires six and three-eighths yards of material thirty-six inches wide.

No. 3690 (10 cents).—This illustration shows an open drawers model of very attractive design. The model is sure to please because of the opportunity afforded



No. 3696—6 sizes, 32 to 42 inches bust measure.

STYLES for women this year are so youthful in appearance that at first glance they look as though they were intended for young girls rather than for mature women. This naturally makes it much easier for the designer of misses' garments than in ordinary seasons, where they are confronted with the difficulty of making clothes for young girls strictly up to the latest style and also suitable for them.

The narrow silhouette is much easier to obtain with a slim, young, immature miss than a woman whose figure has developed considerably. The short, narrow skirts and loose coats will no doubt appeal to the average young girl as soon as she sees them. They are attractive, smart and becoming.

The styles that are being favored in tailored suits for misses are those that show the short jaunty coat, and modified narrow skirts.



No. 3689—6 sizes, 22 to 32 inches waist measure.

for trimming. However, many women will prefer the plainer style of undergarment as shown in the smaller back view. The arrangement of the tucks is a desirable feature as they give the proper amount of fulness and flare and yet assist in preserving the popular flat back. The design is in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six size requires one and three-quarter yards of thirty-six-inch material.



No. 3690—6 sizes, 22 to 32 inches waist measure.



Made Her Look "Made Over New"

We quote from an enthusiastic letter written by a loyal Pompeian woman of New York City. It gives one of the big reasons for the really wonderful popularity of Pompeian Massage Cream. That reason is—Pompeian gives natural, youthful color.

"I bought a jar of the Pompeian Cream and had used it according to directions for three or four weeks when I happened to be invited to dine with friends whom I had not seen for several weeks. This was the remark with which I was greeted when I arrived:—'What have you been doing to yourself? You look as if you had been made over new!' As I knew that the fresh, healthy appearance of my skin was due to the use of Pompeian, this honest tribute to its merits may not come amiss."

Yours very truly,

(Name withheld by request.)

"The fresh, healthy appearance of my skin." There you have it! Color! Natural, youthful freshness from the use of Pompeian! Some competitors of Pompeian try to build up their business by "knocking" Pompeian. Instead of "knocking," we are willing to grant that those creams have certain undeniable merits. We say, "Use as many good cold creams as you wish, but don't confuse Pompeian with them."

Pompeian is not a cold cream. It is a massage cream. Cold creams merely rub on. Pompeian is rubbed on and rubbed out. It is the only face cream with a national reputation that will give natural, fresh color. "Don't envy a good complexion; use Pompeian and have one."

Our 1911 Pictures

Each "Pompeian Beauty" is in exquisite colors and by an expensive artist, and represents a type of woman whom Pompeian Massage Cream helps to make more beautiful by imparting a natural, fresh, youthful complexion.

"Pompeian Beauty" (A) size 17 inches by 12 inches—(B) size 19 inches by 12 inches.

OUR GUARANTEE.—If you are not satisfied that each copy of any "Pompeian Beauty" has an actual Art Store value of from \$1.50 to \$2.50, or if for any reason you are disappointed, we will return your money. **NOTE.**—The handsome frames are only printed (but in colors) on pictures A and B.

Each picture has a hanger to use if picture is not to be framed.

Read this coupon carefully before filling out your order. **THE POMPEIAN MFG. CO., 9 Prospect St., Cleveland, O.**

Gentlemen:—Under the letters (or a letter) in the spaces below I have placed figures (or a figure) to show the quantity I wish of one or more of the "Pompeian Beauties." I am enclosing 15c. (stamps or money) for each picture ordered.

Pictures	A	B
Quantity		

P. S.—I shall place a mark (x) in the space at the end of line if I enclose 6c. extra (stamps or coin) for a trial jar of Pompeian.

Write very carefully, fully and plainly.

Name _____
Street _____
Address _____
City _____ State _____



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**With the
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Hundreds of careful housewives have learned how to make Diamond Dyes help them to buy little luxuries that they could not otherwise afford.

When they see something that they want especially—like a pretty new hat or a pair of smart dress shoes—they look over their old dresses and wraps and usually they find that, by recoloring one of them with Diamond Dyes and making it over, they can save enough to pay for the hat or the shoes or both.

In this way they manage to dress beautifully—and without making a real sacrifice at all.

For after you dye the material a new and fashionable shade it is as good as fresh, new goods right out of the store. And it is lots easier to do this than to go around and shop for new goods.

With Diamond Dyes it's so easy to give things a new color that you will be doing this to lots of your old things when you once get started.

And each time you do this you save some money—money that you can use for other things for yourself or the children. Or, maybe, some nice little present for your husband.

This is a splendid way to save up money for Christmas presents. Read what Mrs. Morris did last year:

A Christmas Surprise

"I always used to feel so sorry for my husband when Christmas came, because his presents are paid for with his own money.

"But I changed all that this Christmas and you can't imagine how pleased he was.

"I asked him for some money for a new walking skirt. And then I made myself a skirt as good as new out of an old one by ripping it up and dyeing it with Diamond Dyes. It cost me only 10 cents for the dyes, so I still had the money he had given me. And with that I bought him a pair of gloves and a beautiful umbrella that he needed very much.

"It made me so happy to buy him something with my very own money that I had saved."

Mrs. Luther Morris, Gates Avenue, Brooklyn.

Important Facts About Goods to be Dyed

Diamond Dyes are the standard of the World and always give perfect results. You must be sure that you get the *Real* Diamond Dyes and the *Real* of Diamond Dyes is right to the article you intend to dye.

Our Diamond Dye for Cotton, Linen, or Mixed Goods, will color Cotton, Wool, or Silk in the same bath, at one operation, better than any so-called All-Purpose Dye on the market. But no dye that will color Cotton, Linen, or Mixed Goods successfully will give the same rich shade on purely All Wool or Silk that is obtained by the use of our Special Dye for Wool or Silk.

Our Special Diamond Dye for Wool or Silk is especially prepared for Wool or Silk (animal fibres), and is far superior to any other Dye manufactured in coloring these finer grades of goods.

Diamond Dyes are sold at the uniform price of 10¢ per package. If your dealer does not sell them write us direct, giving your dealer's name.

Diamond Dye Annual—Free. Send us your name and address (be sure to mention your dealer's name and tell us whether he sells Diamond Dyes) and we will send you a copy of the famous Diamond Dye Annual, a copy of the Direction Book, and 10 samples of dyed cloth, all FREE. *Address*

WELLS & RICHARDSON CO., Burlington, Vt.

Just for Little Folks



No. 3650—5 sizes, 4, 6, 8, 10 and 12 years.

No. 3650 (10 cents).—Now that the crossbarred muslins and dimities have come into such general use for all sorts of aprons, negligees and underwear, there are a host of pretty dainty garments for all ages, the making of which affords a very real delight. Not the least among these are the aprons for the small girl which may prove so altogether useful and becoming. The little folks do not consider the apron as essential as they once did, but it still holds an important place in the wardrobe, and every mother finds it necessary to provide a good supply to keep the small daughters' frocks clean and presentable. The style of the model here illustrated is simple and may be as plain and serviceable as desired or quite the opposite. The straight one-piece lower portion is gathered into a shaped

yokeband, front and back, and fastened on the shoulder with tie-strings. The "fussy" development includes the yokeband made of insertion and the entire apron of swiss or dimity, while percale or gingham is used for serviceable wear. The pattern comes in five sizes, from four to twelve years, and requires for the eight-year size, one and three-quarter yards of material thirty-six inches wide.

No. 3642 (15 cents).—While the boy is small, many a mother enjoys the making of his clothes, and if a reliable pattern is at hand, the labor involved is not very great, and the saving of expense is considerable. The coat shown here is cut on the newest lines, being the exact copy of the "older brother's" garment. The notched collar is provided for the older boy, while the sailor collar is given as good style for the younger one. The shorter length or "reefer" as it is called is especially provided for the smaller boy. The pattern is suitable for all woolen materials, and can be had in four sizes, from four to ten years, and requires for the six-year size, one and seven-eighths yards of material thirty-six inches wide.



No. 3642—4 sizes, 4, 6, 8 and 10 years.



No. 3670—4 sizes, 18, 20, 22 and 24 inches long.

No. 3670 (10 cents).—With Christmas approaching, Miss Dolly will need a new outfit and many new additions to the doll family are, as a rule, badly in need of a wardrobe. The dress is in the one-piece model, with an inverted pleat under the arm, and closes at the side-front in Russian style. Bloomers are used in place of petticoats and may be buttoned to the underbody. The dainty little night gown is to be slipped on over the head. The pattern comes in four sizes, for a doll from eighteen to twenty-four inches, and requires for the twenty-inch size, one yard of material thirty-six inches wide for dress and bloomers, and seven-eighths yard for nightgown and underwaist.



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The "NATIONAL" Style Book is the best Christmas book because it is the *most useful*.

It is the most useful because it offers only *useful*, serviceable presents. It is the most useful because it makes the Christmas money go further—because it *saves you money*.

Nowadays Christmas-Day Presents are not for Christmas Day alone. It is the best taste to give only useful presents. Trifles, toys, are reserved for children—for small children—and the true Christmas Gift, the "NATIONAL" Gift, is not only a pleasure on Christmas Day but of *service* afterward.

The "NATIONAL" Style Book fulfills your every Christmas need. It offers you the *most beautiful* and delightful gifts for Women, Misses and Children. It will enable you to make better gifts and make more gifts and save money.

So again, we repeat, one "NATIONAL" Style Book is yours, *free*. One book is here reserved for you, awaiting only for you to send your name and address. You will find your Christmas money, or the money for your own wardrobe, will go further and buy more—more real satisfaction and service if you this season use a "NATIONAL" Style Book.

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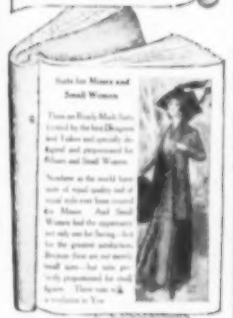
Your "NATIONAL" Tailored Suit will be a delight—an actual source of pride to you. Because it will be a suit cut and made individually for you. In its making, the best skill, the best designers in this country will take part, giving to this and that line just the curve needed and suited to your figure.

You need only select from your "NATIONAL" Style Book the style you like, send us the few simple measurements we ask for—and your suit trouble is ended. We will guarantee to please you so well that you will say, "I am proud to wear this suit."

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This serves as a reminder to you as a reader of **McCall's** if you have not already sent for your **Winter Style Book**, to do so at once—today. A postal with your name and address is all that is required. If you desire in addition to see the new fall materials ask for samples.

OUR GREAT SPECIAL 54 INCH PLAID BACK ULSTER COAT \$9.75

Y-101—The model pictured here is one of the newest style ideas of the present season—it is made in fashionable 54 in. length of splendid quality dark gray plaid back tweed cheviot. A handsome contrasting effect is produced by the plaid back, collar, revers and pocket ornamentation. Fastens double breasted, with inlaid plaid buttons, has smart tailored ulster effect with English coat sleeve, deep cuff. Splendidly tailored in back; stitched strapping and deep plaits below waist line, with button trimming to harmonize. An ideal Fall and Winter garment. Actual value \$12.50. **Price special, \$9.75**

And to remind you again, our big Winter Style Book is yours for the asking. It shows a wonderfully large assortment of the newest cloth coat styles in addition to its many other departments of women's, misses', girls' and children's wear. When writing please mention No. 642.

PHILIPSBORN The Outer Garment House
197-199 E. Adams St., Chicago, Ill.

Dainty Designs in New Negligees

No. 3653 (15 cents).—A dainty little Empire dressing sacque is illustrated in natural-colored pongee with trimmings of butter-colored insertion and black ribbon. A second reproduction employs light-blue figured silk, with band trimming in a contrasting tone. The design is simple and delightfully effective. The body and sleeves are cut in one. Open neck and flowing sleeves are shown, while a collar and gauntlet cuff are provided for those who may prefer them. China silk, lawn, challie, soft cashmere, albatross and flannel would make up very attractively. The pattern can be had in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, two and one-eighth yards of material thirty-six inches wide.

No. 3641 (15 cents).—One of the most easily constructed negligees is here shown in striped wool challie with trimmings of ribbon. This little model is simple, comfortable, and last, but not least, becoming, fulfilling the three requisites for the ideal house

pattern comes in six sizes, from thirty-two to forty-two inches bust, and requires for size thirty-six, two and one-quarter yards of material thirty-six inches wide.



No. 3641—6 sizes, 32 to 42 inches bust measure.



No. 3653—6 sizes, 32 to 42 inches bust measure.

garment. Even an inexperienced amateur could make a sacque like this in one day and have time to spare, and the cost of the material is very small. The Gibson tuck is continued to the waistline in the back, while the stitching is terminated at yoke depth in front, giving the required fullness. The box-pleat in the back is a good feature and a change from the usual plain back. The sleeves may be full length or just below the elbow. The model is especially suitable for flannelette and was seen developed in a dark gray with black ribbon used for trimming. Albatross, French flannel, cashmere and any soft woollens are suitable for this design. The

skirts seem to be the most discussed feature of the season's styles. One thing is certain, the narrow skirt will be worn. When the narrower models were first introduced it was predicted their popularity would be short lived. This opinion was based on their being suitable only for the slender figure. It is true that in the form in which they first appeared they made any but the woman of slight build appear ridiculous, but in the new models this disadvantage has been overcome. Narrow skirts are now being successfully and becomingly worn by women who were in despair at their introduction a short time ago. Pleats and slightly circular flounces have modified the style to its present adaptability, though even in the plainer gored models the width at the lower edge has been increased without destroying the straight narrow effect. One of the new skirt importations shows a seven-gored model arranged in pleats at the waist. These pleats, which are stitched flat at their outer edge to a depth slightly below the hip line, turn backward from each side of the center-front gore and continue to the placket opening in the center-back. From the point where the stitching terminates the pleats are creased to meet a slightly circular flounce, into which they are held flat. This flounce is cut out for a short distance in front, permitting the center-front gore to extend below the flounce line in panel effect.

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To secure the soft and charming effect as shown in the illustration, only selected long French wavy hair can be used.

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Paris Fashions in Hair Dressings

and lists hundreds of beautiful creations in Hair and Toilet Goods. This Book also contains valuable instructions for "Beauty Culture by Self-Treatment." Every woman should send for this book at once. **FREE.**



The Recamier Coiffure

This is an instantly popular new French conception which is strikingly becoming in every shade. It is made of very fine quality selected curly hair, and is guaranteed to please in every particular. **Price \$5.95**



The Duchess Curls

This is one of the newest Parisian creations in back coiffures and is worn with beautiful effect by women of all ages. The *Duchess* is made of very curly, fine quality selected hair—fit and match guaranteed. **Price \$4.95**

To convince you that our qualities are all that we claim for them, you may make your selection from these special offerings or from our big new catalog, and we will send you the goods *On Approval*, prepaid, without a cent in advance. Examine them, compare them, and *then* decide. This brings within the reach of every woman the opportunity to buy at our big-saving prices without the slightest chance of being disappointed in match or quality or cost. It is this liberal policy, combined with extraordinary value-giving, that has made us the largest establishment of the kind in the world. Our stocks are enormous and our styles always the latest from Paris and London.

Goods listed below are extra short stem, made of splendid quality, selected human hair and to match any ordinary shade.

1 1/2 oz., 18 in. Switch . . .	\$1.15
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2 1/2 oz., 24 in. Switch . . .	2.75
3 oz., 24 in. Switch . . .	3.95
3 oz., 26 in. Switch . . .	4.95
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20 in. Wavy Switch . . .	2.50
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26 in. Wavy Switch . . .	5.95
3 oz., 30 in. Wavy Switch . . .	8.00
Featherweight Stemless Switch, 22 in. Natural Wavy . . .	4.95
Fluffy Ruffer, Natural Curly, 5.95	
Coronet Braid, 3 1/2 oz., selected wavy hair . . .	5.95
200 other sizes and grades of Switches . . .	50c to \$50.00
Pompadour, Natural Curly . . .	2.85
Wigs, Ladies' and Men's, \$5 to \$50	



When ordering send long sample of your hair, cut near the roots, and tell us what to send you, and we will then forward same, prepaid, *On Approval*. If you find it perfectly satisfactory and a good bargain, *then* send us the price. If not, return the goods at our expense. Rare, peculiar and gray shades are a little more expensive; ask for estimate. **Write us Today.**

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Practical Undergarments

No. 3660 (10 cents).—A very dainty and practical corset cover, especially adapted to embroidery flouncing, is here illustrated. A woman can never have too many of these if she wishes to be well dressed. They are such a little expense to make and so simple in construction that the veriest amateur will be able to put together several in a day. Besides the flouncing, batiste, nainsook or crossbar dimity are sheer and dainty, while longcloth is perhaps a little more durable. A peplum is attached to the lower edge, which prevents it from "hiking up." The pattern can be had in seven sizes, from thirty-two

shoulder, can be made very dainty, while longcloth may be more durable. The pattern can be had in seven sizes, from thirty-two to forty-four inches bust measure, and requires for size thirty-eight five-eighths yard of material thirty-six inches wide.

THE vogue of the narrow skirt requires a clinging petticoat with but little flare; consequently, soft silks, including satins, messalines and foulards, are used very largely. Even soft taffetas are employed in the better skirts. In the very cheap skirts some of the stiffer taffetas are used, as they still appeal to the popular trade.

While plain silks are very desirable in the same shade as the dress or suit with which they are worn, there has been considerable inquiry for fancy silks in Dresden and Persian effects, which are used not alone for the entire skirts, but frequently for trimming purposes. Sometimes the flounce is of fancy silk with a plain body, or has a plain silk ruffle trimmed with bias folds of fancy silk. A few stripes are also being used, particularly black and white, white and black and gray and black, or gray and white.

Many women who are anxious to have



No. 3660—7 sizes, 32 to 44 inches bust measure.

to forty-four inches bust measure, and requires for size thirty-six, one and one-eighth yards of material thirty-six inches wide.

No. 3700 (10 cents).—The first requisite for maternity garments is perfect comfort. The second—scarcely less important—is that they should be dainty and well-fitting. The corset cover shown in our illustration was designed with these ideas in mind, for if the undergarment is well fitted one can rest assured that the outer garments will look well and be comfortable. The front is slightly gathered onto a shaped band for high closing, or a straight band finishes the low closing. The back is plain and well shaped. Elastic bands are fastened to the front and back under-arm edges to give the required ease. Nainsook and batiste are well suited for this sort of garment, and trimmed with insertion and ribbon tie-strings on the



No. 3700—7 sizes, 32 to 44 inches bust measure.

as little fullness as possible around the hips choose a petticoat with a jersey top. Petticoats of this kind can be had in all grades.

In the better styles, silk tops, in all shades, are being used with plain or fancy silk flounces. In the cheaper grades, cotton or wool jersey tops are used, with flounces of mercerized cotton silk.

As is always the case, the shape of the outer skirt influences the cut of the one worn beneath. Designers are therefore making their new models to conform with the present vogue of the narrow skirts.



Where Children Are Fed With Oatmeal

Among the homes of the educated, an actual canvass shows that seven in eight regularly serve oatmeal.

Among the homes of the ignorant—in the tenement districts—not one home in twelve serves oats.

The use of oatmeal depends on knowledge, not money. Quaker Oats costs but one-half cent per dish. Where people know best what brains and bodies require, nearly every house is an oatmeal home.

Some Statistics

We find by actual canvass that four-fifths of all college students came from oatmeal homes. Most of the leaders in every walk of life had oatmeal as a childhood food.

But only one in thirteen of the inmates of poorhouses was brought up on oatmeal.

Among physicians, 8 in 10 regularly serve oatmeal. Among college professors, 48 in 50 eat it. But, in the lowliest vocations—where brains count least—oatmeal users are exceedingly rare.

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A child's fitness depends, in large part, on its food. And the greatest of all foods—especially for young folks—is oats.

Oats are richer than all other cereals in proteid, the body-builder—in organic phos-

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The use of oatmeal is almost universal among those who know these facts.

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The oats used in Quaker Oats are selected by 62 separate siftings. We pick out only the richest, plumpest, grains—only ten pounds in a bushel.

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A 60c. chuck roast cooked in a Savory will have the flavor and tenderness of a \$1 sirloin. The Savory is air-tight and cooks the meat sweet and tender in its own pure natural juices. This is what gives meat a sweet flavor.

This self-basting, self-browning Savory Seamless Roaster saves money, time and labor and not only prepares meat better, but in a score of new ways—also vegetables. Holds a big roast, but goes into a small oven.

We guarantee the Savory Seamless Roaster absolutely. Your money back if not satisfied. \$1.00 up.



Cooked by steam in a Savory Double Boiler, cereals, vegetables and fruits have the sweetness and tenderness of the freshest and finest grown. Needs no attention whatever. Food can't

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has the real coffee flavor and you get it every time—there's no guessing if it will be all right. Besides, it saves ½ the coffee you are now using. \$2.00 to \$2.50.



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An Old-Fashioned Thanksgiving Dinner

(Continued from page 45)

gizzard, heart, neck and tips of wings. Cook five minutes, then strain and season with salt and pepper and add the giblets, which have been chopped fine.

CRANBERRY SHERBET.—This is a variation from the usual sauce or jelly and is very nice with the turkey. Fix the cranberries two days before and the punch can be frozen the next day. For every quart of berries take one quart of water, boil to a mush and run through a colander to remove skins. Then to every quart of pulp add one quart of water and one heaping quart of sugar; allow to boil up, cool the mixture and freeze. If a stiff sherbet is desired add a teaspoonful of gelatine to the pulp while hot.

GRAPEFRUIT SALAD.—Peel the fruit, separate into sections, remove the white skin and take out the seeds. Blanch Malaga grapes by throwing into hot water for a minute, cut in two and remove the seeds. Mix with the grapefruit and serve with mayonnaise. Garnish with lettuce and celery.

CURRIED SWEET-BREADS.—These may be used as an entrée. Cut the sweetbreads into dice and simmer until tender, in white stock, either veal or chicken. Season with a little onion juice in the cooking. When nearly done, add a tablespoonful each of vinegar and curry powder, with a tablespoonful each of butter and flour rubbed together to thicken the gravy. Simmer a little longer and serve.

DEVILED LOBSTER.—Turn a can of lobster into an earthen dish and let it stand an hour. Put four tablespoonfuls of vinegar in a saucepan, adding two or three tablespoonfuls of butter, a little mustard, one quarter teaspoonful of paprika, or less if you use cayenne. When this comes to a boil add the well-minced lobster, cook

slowly for half an hour, stirring occasionally. Turn out and garnish with cold boiled eggs, sliced, and olives. This recipe makes a very good entrée.

BREAD STICKS FOR SOUP.—Cut stale bread in one-third inch slices and remove the crusts; spread thinly with butter. Cut these slices in one-third inch strips, put them on a tin and bake until a delicate brown in a hot oven. Serve two sticks by the side of soup plate.

FEATHERED CELERY.—Take long handsome stalks and cut little slits about half an inch apart down the sides. Then place in ice water and the cut portions will curl back, giving a very dainty and decorative effect when it is heaped in the glass tray.

CIDER JELLY (see illustration).—Boil

one quart of sweet cider, add to it a stick of cinnamon, one teaspoonful of lemon juice and sugar to make as sweet as desired. If the cider is very sweet no sugar will be necessary. Dissolve one tablespoonful of gelatine in cold water to cover and pour the hot cider over it. Stir until dissolved,



MEXICAN PANOCHA

strain and pour in individual molds or one large one, as desired. Serve with whipped cream.

DAINTY APPLE PIE.—Core and quarter without paring four large, tart apples; steam over hot water until tender, rub through a sieve, sweeten to taste and chill. Beat the whites of three eggs until stiff and dry, add the apples, flavor to taste with sugar and spices and beat again. Turn into a half-baked pastry shell or pie plate, with the under crust partly baked, and finish baking in a moderate oven. Serve hot with either plain or whipped cream.

PUMPKIN PIE.—Select a nice, fine-grained pumpkin and stew down until all the water evaporates, stirring often to



prevent burning; this will take several hours and should be a rich brown when done. Strain through a colander. Take one pint of the strained pumpkin, two-thirds of a cupful of sugar, two tablespoonfuls of molasses, two eggs well beaten, one heaping teaspoonful of ginger, one pint of rich milk and a pinch of salt. These ingredients well mixed will make one nice thick pie, baked with only an under crust.

FRENCH TARTS (see illustration).—Make a puff paste and cut it in squares, turning the corners over, and bake on tins. Make a lemon jelly with one lemon, using the juice and grated rind; one tablespoonful of water, half a cupful of sugar, one egg beaten light and one tablespoonful of butter; one tablespoonful of gelatine soaked in cold water and added. Cook gently for ten minutes. When cool fill the crusts and dot with chopped nuts and raisins.

MEXICAN PANOCHA (see illustration).—Boil together one tablespoonful of butter, four cupfuls of brown sugar, one teaspoonful of salt and one cupful of milk. Cook this until it drops hard in cold water. Then pour in two tablespoonfuls of vanilla and two cupfuls of chopped nuts, either pecans or walnuts, and stir constantly until well mixed. Pour on a buttered plate and cut into squares.

MAPLE CUSTARDS.—The maple sugar for these custards must be rolled as fine as possible with the rolling pin. Beat five eggs very light, add three-quarters of a cupful of crushed maple sugar, one salt-spoonful of salt, and turn into three cupfuls of milk that has been scalded and cooled. Strain into small buttered cups, set them in a pan of hot water and put in the oven until they are firm in the centers. Cool and turn from the cups onto small plates for serving.

MACARON ICE CREAM.—Scald one pint of cream of medium thickness and dissolve in it one cupful of sugar and one-eighth of a teaspoonful of salt. Cool and strain to remove any scum from the cream, flavor with a few drops of almond extract, adding one pint of thick cream, whipped stiff. Put this into the freezer and when partly frozen, stir in one cupful of macaroon crumbs, made by drying, rolling and sifting the macaroons.

ORANGE MOUSSE.—Squeeze the juice of five sound oranges into a saucepan with three-quarters of a pound of granulated sugar; add the rind of one orange cut into pieces and two tablespoonfuls of water. Place this over the fire, stirring with a wooden spoon; remove from the fire when you see the first bubble and let it stand for five minutes, then strain and freeze. When frozen, remove the dasher and add one pint of good rich cream, whipped very stiff, and some very small pieces of candied orange. Pack in ice and salt for an hour and a half. Turn out on a platter covered with a fancy napkin. Garnish with small pieces of candied orange cut in thin strips, alternating with angelica cut in the same way.

Some one complained to Matthew Arnold that he was "getting as dogmatic as Carlyle."

"That may be true," he replied, "but you overlook the obvious difference. I am dogmatic and right, and Carlyle is dogmatic and wrong!"—Youth's Companion.

The Origin of HEINZ 57 Varieties

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Forty-one years ago Mr. H. J. Heinz commenced the manufacture of food products in a little brick building. At that time all his material was grown in a three-quarter acre garden, and his entire working force consisted of two women.

Such was the beginning of the business of H. J. Heinz Company, whose model kitchens today occupy forty-two acres of floor space, employing more than 4000 people, using the annual product of forty thousand acres of farm land, and sending its products to every known market on the civilized globe.

This great development is the result of starting with a sound principle and sticking conscientiously to it.

Mr. Heinz believed that success awaited the food manufacturer who would set *purity* and *quality* above every other consideration, and he began business by making the best foods that care and cleanliness could produce. That was the HEINZ IDEA in the beginning, and it is the HEINZ IDEA today.

HEINZ Mince Meat



One naturally wishes to be very particular about Mince Meat, and Heinz Mince Meat is a favorite with discriminating housewives, because they know it is cleanly prepared and contains only the finest materials.

Made of choice beef and rich suet, sound, juicy apples, Valencia confection raisins, plump Grecian currants, candied citron, orange and lemon, and pure spices. When buying by weight or measure be sure you get the Heinz Brand.

Other of Heinz 57 Varieties now seasonable are Tomato Soup, Euchred Pickle, Apple Butter, Cranberry Sauce, Fruit Preserves, Jellies, etc., etc.

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Over 650,000 women were on the subscription lists of *THE LADIES' HOME JOURNAL* when it was decided to publish the magazine twice a month instead of once a month. The subscription price of \$1.50 per year remained the same, giving 24 magazines for the same money as 12.

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Joan of Arc's Origin

The beatification of Joan of Arc has reawakened an interesting discussion, namely, as to whether the Maid of Orleans was of French or of Italian nationality.

French historians are unanimous in asserting that Joan was born at Domrémy and that her parents were James and Isabelle Romée, humble peasants from Ceffonds, in Champagne, whose French nationality is undoubted, says the *New York Sun*. In the process of beatification, which lasted from 1894 to 1909, no document was produced referring to the place of origin of Joan's father, and naturally the Church takes it for granted that she was French, an ignorant, humble, simple-minded peasant girl whose achievements were truly miraculous.

Until recently the opinion that Joan of Arc was of Italian origin was never seriously entertained, since it merely rested on traditional evidence unsupported by documentary proofs and dating only from the nineteenth century. The tradition was that a certain nobleman of Bologna named Ferrante Ghisilieri fled to France in 1401 and that Joan was his daughter.

Several Bolognese writers, notably Pancaldi and Marzano in 1835, Carolina Bonafede in 1845 and Crollanza several years later, supported the opinion that Joan of Arc was Italian, and Moroni mentioned the tradition in his ecclesiastical dictionary. Still, historical evidence was lacking.

A manuscript record written in 1731, or perhaps earlier, and entitled "Lives of 227 illustrious members of the Ghisilieri family, famous in sanctity, in learning and in arms, compiled from the most accredited historians," has just been discovered at Bologna by Signor Amerigo Scarlatti. This manuscript contains the following entry:

"1401. Ferrante Ghisilieri fled from Bologna when Giovanni Bentivoglio became master of the city and usurped power, and to escape the anger of the tyrant he went to France, where he had two children, in 1424."

Manifestly this sentence is not sufficient to prove that Joan of Arc was one of Ferrante's two children, but Signor Scarlatti supplies what is lacking. He explains that Ferrante settled at Domrémy with his wife Isabelle, and that as in his family coat of arms there was an arch, "arco" in Italian, he adopted this as a name for his children, hence Joan was called D'Arc, while the name Romée was merely a nickname as it were, meaning that the family was exiled and hence pilgrims.

Signor Scarlatti, moreover, quotes the following verses from an old French poem to prove that the Maid of Orleans was looked on as an Italian in France in the seventeenth century:

O gentile nonain, que de Muese le bord
Vit naitre de Ferrant ton illustre noblesse * * *

Que le sang de Ghisilieri * * *

Some years ago a fresco representing a kneeling girl clad in armor, over which she wore a pilgrim's hood, and bearing a standard with the red cross of Bologna, was discovered in the Church of St. Petronius. The figure has been identified as Joan of Arc and it was painted in 1445. This discovery completes the evidence that Joan of Arc was of Italian origin.

A careless or ignorant housekeeper throws out enough at the back door to build a home in a few years.—May Irwin.

Simple and Pretty Styles

(Continued from page 34)

sleeves and belt trimmed with a flat braid of contrasting color. Serge, henrietta, challie or any of the soft woollens as well as washable fabrics would be suitable for this design. The pattern is cut in four sizes, from four to ten years, and requires for the six-year size, two and one-quarter yards of thirty-six-inch width material.

No. 3654 (15 cents).—The design here shown will readily find favor because of its originality and simplicity. It is a model which will lend itself to any number of ideas in development. The construction is very simple. Both the open neck and shorter sleeve have been provided for and the straight gathered skirt may be made of flouncing or bordered material if desired. The opening is in center-back. As shown here cream challie was used and the yoke and panel outlined with a fancy braid. Instead of the braid a piping of contrasting color could be effectively used. The soft crush belt and bow is an attractive finish at the waistline and one which is always liked by the little miss. Any of the soft woolen or washable materials would be good for this model. The pattern comes in four sizes, from two to eight years, and requires for the four-year size, two and one-eighth yards of thirty-six-inch width material.

An Elephant's Memory

Did you know that an elephant has a memory and can remember things for twenty years? One of the first of these animals brought to America by the showman, P. T. Barnum, took a liking to one of the boys who was in the circus. They became friends, and the elephant would obey the lad, who trained her to do many tricks. About twenty years ago the elephant was sold and taken to Australia, where she was made to work very hard because she was so big and strong. But, as it happened, a year ago she was brought back to America again.

Here she met her old friend and trainer of twenty years before, and at sight of him began to trumpet loudly and flap her large ears to show her joy at seeing him. The boy, or man, for he was grown up, of course, by this time, went up to his old chum and petted her, saying to the people who were with him that he believed she would remember all the old tricks he had taught her. He then turned and gave the commands which once she had learned to obey; to his delight she went through all her old tricks as perfectly as if she had been performing them every day, instead of having been away for twenty years.

He Did

Tommy came out of a room in which his father was tacking down carpet. He was crying lustily.

"Why, Tommy, what's the matter?" asked his mother.

"P-p-p-papa hit his finger with the hammer," sobbed Tommy.

"Well, you needn't cry at a thing like that," comforted the mother. "Why didn't you laugh?"

"I did," sobbed Tommy, disconsolate.—Housekeeper.

Just Good Enough

George—Do you think that I'm good enough for you, darling?

Darling—No, George; but you're too good for any other girl.—Illustrated Bits.

\$1.50 Stylish Moire 98c Waist

151. Button-front waist of stylish watered Moire. A serviceable, smart-appearing waist, appropriately tailored with cut front, liberal tucking and open cuffs. Extremely stylish and very durable. Black only. Sizes 32 to 44 bust. Splendid \$1.50 value. Special, postpaid . . . 98c

All-Wool Voile \$4.98 Skirt

926. Stylish embroidered skirt made of fine Imported All-Wool Black Voile, with semi-tulle top and deep plaited graduated flounce. The embroidery is effectively applied in border effect and is beautifully worked in raised silk corded pattern. The front gore displays a panel of embroidery to match. A charming style. The skirt is ready-made. Waist measures 22-29; lengths 38-41, with deep basted hem. \$4.98 Price, postpaid . . .



\$3.98 Buys a \$6.00 Coat or Dress

\$6.00 Black Melton Coat \$3.98

708. 60-inch Coat of good Black Melton, made of stylish, double-breasted model with semi-fitted back and liberal sweep around bottom. The collar and cuffs are attractively inlaid with black velvet and are effectively braided. Though the price is low the coat is of really dependable quality, and is made with the same care, and employs the same high-grade tailoring that has established the acknowledged superiority of "Standard" coats. Sizes 32 to 44 Bust. Good \$6.00 value. Price, postpaid . . . \$3.98

858. Stylish Dress of Good Panama, in Black, Navy, Dark Green or Smoke Gray. The bodice in one-sided effect with dainty corded embroidery. The collar, cuffs and belt being embroidered to match. Tiny tucks form the yoke and provide dainty finish. The skirt is tunic effect, neatly embroidered to match. A stylish dress, of excellent quality. The material alone would cost you more than our special price for the dress, all complete. They come in regular sizes, from 32 to 44 bust. Skirts are 40 inches long with deep basted hem. Order by bust size. \$6.00 value. \$3.98 Special, postpaid . . .

\$6.00 Braided Panama Dress \$3.98

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16-in.
Plume



This plume is just the kind for which you would have to pay \$5.00 at any retail store. It is extra wide, fully 16 inches long. In all colors, with willowy flues of great length that do not lose their curl easily. Send us \$1.00 to-day, for this is an opportunity not to be missed. We offer also an extra large and handsome \$7.50 plume at \$2.50.

Send your money by mail, express or money order. Remember that your money will be refunded if the plume is not entirely satisfactory.

New York Ostrich Feather Co., Dept. D, 513-515 Broadway, N. Y.

The "Extry"

(Continued from page 13)

along, and while I hated politics because they were taking you away from me, I was proud, secretly, way down in my heart, I was proud of you and your career. When I thought you were sure of winning I was determined to leave you—to go. I wanted you all, not to share you, even with politics. Oh, I am foolish, foolish!" But when I learned how things had turned out, I only knew that I loved you and that I must not leave you."

He drew her more closely to him.

"It is I who have been foolish," he said. "To think how near I have come to losing you! Promise me you will never be jealous of politics again. Oh, can't you understand that I love you even as you love me, and that nothing, *nothing*, let alone a lifeless thing like politics, can ever come before that love? You are first—you are only. Madge, you believe that?"

"I believe it. I was foolish, jealous!" she sobbed, quietly. "I have been so small and mean that I feel as if I could go off and hide myself away. To be jealous of a thing—like that! But I was. It seemed as if every day you were drifting farther and farther away from me, while all the time I was deliberately building up a wall between us by my terrible jealousy and pride. I was pushing you away from me. I was driving you to politics through my own ugly ways. But I am sorry. I would give worlds, dear, to have you won this election. As for McTavish—! Oh, John, why didn't you win?"

By way of an answer he drew her to him, and led her over to the window. They stood there, on the little balcony, his arm around her slender waist, in the cold dawn of a November morning. Away down the street they heard the newsboys crying the morning extras. Presently one of them caught sight of Margaret and John and came running along, his bundle of papers clutched tightly to his breast, to their window.

"Extry! Extry paper, sir?" he cried. "Mornin' Sun! All about the election. John Catherwood wins by a sweepin' majority!"

"John!" cried Margaret.

Catherwood threw the little fellow a handful of silver and took her gently inside.

"Yes, it is true, Madge," he said. "I am the next mayor. And you didn't know it. I was afraid to tell you, when I learned you didn't know, until I heard you say—what, Madge?"

She looked up at him, her eyes shining with love and devotion.

"Until I said I would 'give worlds to have you won?' I meant it. I mean every word of it, dear, because I couldn't be happy unless you were, and you had set your heart on winning this election. Oh, John, I'm glad you won!"

And outside in the street the boys shouted the extras back and forth all morning:

"John Catherwood wins by a sweeping majority!"

The Difference

In Chicago, where the wheat pours in, The people ask: "Where have you bin?" In Franklin's city, Phila., Penn., They ask of you: "Where have you ben?" While here, for reasons plainly seen, We say it thus: "Where have you bean?"

—Boston Transcript.

Decorating the Thanksgiving Table

(Continued from page 41)

by covering flaring foundations of white cardboard with ears taken from the crepe.

A still different set of possibilities is offered by the grape motif. Cut out the leaves and bunches of fruit from crepe paper in grape design, and form an appliqué border by pinning them all around the edge of the damask cloth. A silver loving-cup heaped with clusters of natural fruit makes a beautiful centerpiece, which may be placed within a wreath formed of either natural or artificial grape leaves. Tiny bunches of grapes taken from paper napkins may decorate the place cards, which are particularly effective when fastened to the rims of the water glasses with cardboard clips. Candle shades may have a framework of green matboard with small clusters of the fruit appliqué upon panels of white paper.

If the hostess can spare the time she can convert her table into a wonderfully realistic grape arbor at small cost of either money or labor. Cut leaves in several sizes from tissue paper, each leaf consisting of two thicknesses, one lighter in tone than the other, pasted together with a piece of green-covered wire between. The latter should project about two inches beyond the base of the leaf to form a stem. Tendrils can be formed by twisting pieces of the wire around a lead pencil. To form the vine, wrap several yards of clothesline with brown crepe paper in narrow strips, inserting leaves and tendrils every few inches. Fasten to the table, at right angles to each other, two wooden arches made with narrow flexible strips of wood, such as are used by carpenters for the "tongues" in "tongue-and-groove" work. These should be wound with green crepe before being fastened to the table. Train the vines over the arches and finish by fastening on bunches of grapes, which may either be natural or formed by covering little balls of cotton with purple crepe paper. The artistic effect will be greatly augmented by illuminating the arches with tiny electric bulbs such as are made for decorating Christmas trees.

A fruit table affords opportunity for rich color effects and is perhaps the simplest of all to arrange. As in the other cases, crepe paper of appropriate pattern forms the foundation of the decoration, portions of the design being cut out for trimming shades, place cards, etc. The center of the table is occupied by a tall crystal or silver vase filled with small branches of sumach and autumn leaves, with fruit of as many varieties as possible heaped around its base. In lieu of candlesticks, the tall green and yellow candles are stuck into large, rosy apples, and a small favor for each guest may be rolled in a handful of cotton shaped to form an orange, banana, apple or pear, covered with crepe paper of the proper color, and tinted to resemble the natural fruit as closely as possible.

The table decorations which illustrate this article are reproduced by courtesy of the Dennison Manufacturing Company.

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Useful Odds and Ends

HYGIENIC KNITTED WASH-CLOTH.—This makes an excellent substitute for a sponge for children, and can be so easily kept nice and free from grease and so quickly renewed that it will be a favorite manner of knitting wash-cloths. Materials: Knitting cotton No. 6 (white only), two knitting needles, No. 10. Cast on 78 stitches and knit 4 rows of plain knitting.—1st row of pattern—Knit 3, *, make 1 by putting the thread in front, slip 1, knit 2 together, repeat from * 23 times more, knit 3. 2d row.—Knit plain. 3d row.—Knit 3, *, knit 2 together, slip 1, make 1, repeat from * 23 times more, knit 3. 4th row.—Knit plain, repeat these 4 rows 24 times (more if a longer wash-cloth is required), knit 4 rows; and to form a loop for hanging up the rubber, cast off 33 stitches, knit 8, turn, cast off 4, and on the remaining 4 work 16 rows, place the 4 stitches to the first 4 stitches of the remaining 37, and cast off together, cast off the remainder of the row.

WASTE BASKET MADE OF DEMIJOHN COVER.—I had been keeping my eye on an old willow cover to a demijohn that hung in the shed by the barn, thinking when the proper time came, I would make use of it. How, I had not thought.

I had not been accustomed to seeing such articles in our Eastern home, so they were still novel and interesting, although we were on the other side of the "drink question." This may have been the very reason that I took a fancy to it; who knows? The wicker cover was unusually large, the top badly broken, and the bottom entirely gone, but still I was sure I could make something worth while of it. So after studying it a while I brought it to the house and treated it to a thorough scouring with soda and water, applied with a stiff brush; when dry, I evened off the top to within a couple of inches of the handles, fastening the edges in place with coarse thread, run with a large needle, through holes made

with an awl, in the upright pieces of willow. Then with coarse chair-cane (wet to make it pliable) I wound the edges as it is done on the willow, or rattan chairs. This gave a solid and pretty finish to the top. A thick piece of board cut to fit served as a bottom, which I fastened in place with short nails.

I gave the outside, bottom and all, two coats of cream-tinted paint. The lining was blue sateen, gathered to a piece fitting the bottom, and with a ruffled heading at the top, standing a little above the basket. Bows to match the lining, on each handle, finished my waste basket, which is as pretty

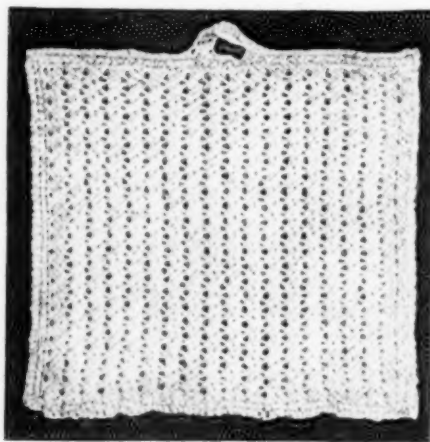
as one as I ever saw or one need want. The sateen was a remnant, as also were the bows, so all I bought was a little white paint to tone down some yellow I found drying up in a can—just a left over that had been cast aside.

A VERY useful pie closet can be made out of a common wooden box about fifteen inches square. Put six thin shelves in the box. This will then hold six or seven pies, which will be

quite a saving of pantry room. Fasten on a wooden door, or perhaps a frame covered with netting and fastened on is better. This box can be kept on a shelf or hung up on the wall by means of a strong leather strap.

Nice work and button boxes can be made out of small boxes. For a work-box, pad the sides and lid with cotton batting, cover with tea-matting, and bind the edges with ribbons or braid. Line with silk, and no one will ever suspect that they were originally plain boxes. Button boxes can be made in the same way, only partitions should be put inside for different kinds of buttons. An excellent bread-raiser can be made from a box large enough to admit the bread-pan.

Put in two open shelves made with slats, and put on a tight door, to exclude the air and keep in the heat. Heat by means of irons or hot water. A hot water bag can also be used for a heater. This bread raiser is useful where bread is made at home.



A HYGIENIC WASH CLOTH



A WASTE BASKET MADE OF A DEMIJOHN COVER

Two Dainty Frocks



No. 3686—4 sizes, 2, 4, 6 and 8 years.

No. 3686 (15 cents).—Here is shown a very pretty dress designed for the little miss. There is very little change in the styles for smaller girls, and any variation is always welcomed by the mother. The pattern comes in four sizes, from two to eight years. The four-year size will require two and one-quarter yards of material thirty-six inches wide.



No. 3646—4 sizes, 2, 4, 6 and 8 years.

No. 3646 (15 cents).—This little model is one that has daintiness and style as well as serviceable and practical qualities. The body and sleeves of the over-dress being in one renders the making a very simple matter. The pattern comes in four sizes, from two to eight years. The four-year size will need three and one-eighth yards of material thirty-six inches wide for dress, and one and three-eighths yards for gimp.

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No. 5 M 72. Same coat as above made from fine quality of lustrous imported black Kersey. Yoke and sleeves lined with Belding's Guaranteed Satin. Same sizes. **\$13.98**

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We do not sell Suesine Silk except through regular retail merchants. But if we cannot send you the name and address of a Dealer in your vicinity who has Suesine Silk, we will see that your order is filled at the same price, and just as conveniently, by a reliable retail house. If you enclose color sample and price, 39¢ per yard.

Don't put it off. Even if you won't be buying dress goods for some time to come, let us tell you now the stores in your city that are ready to show you Suesine Silk. Write today for the 41 FREE samples. The price of Suesine Silk in CANADA is 50 cents a yard.

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The Rubens Shirt is made in cotton, merino (half wool and half cotton), wool, silk and wool, and all silk, to fit from birth to any age. Sold at dry-goods stores. Circulars, with price list, free.

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The Rubens Shirt is a veritable life preserver. No child should be without it. It affords full protection to lungs and abdomen, thus preventing colds and coughs, so fatal to a great many children. Get the Rubens Shirt at once. Take no other, no matter what any unprogressive dealer may say. If he doesn't keep it, write to us. The Rubens Shirt has gladdened the hearts of thousands of mothers. We want it accessible to all the world.

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The Rubens Shirt is so easily adjusted and fits so snugly to the form that it proves particularly effective in guarding from cold and protecting the health of invalids, those enfeebled by age, or others who are delicate.

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How a Fashion Started

At the end of the year 1781 Leonard, hairdresser to Queen Marie Antoinette, was confronted by an alarming situation: her majesty's hair was falling out, and with the fulfilment of this dread event would fall his credit. But with his native "Gascon quickness"—as Leonard puts it in his "Recollections"—he proceeded to save his reputation, says Youth's Companion.

"Madame," said he one day to the queen, when he saw that the fall of her hair was imminent, "the high headdress is becoming common; it is long since the *bourgeoise* has taken possession of it; now it is the turn of the common people."

"Good gracious, Leonard, what are you telling me? Do you know it grieves me to hear it? Those headdresses were so becoming to me!"

"And what headdress would not become your majesty? * * * I have carefully thought over a total revolution in your majesty's headdress. I have even had your portrait drawn with the new arrangement I have in view, and, as I expected, my august sovereign by adopting my innovation would be made younger by six or seven years."

"Do you mean it, Leonard? The headdress you have in mind would make me look younger?"

"I do not see what your majesty could gain in that, for many women of the court would take on years to resemble the queen of France."

"Oh, I do not deceive myself, Leonard. I shall soon be twenty-seven, and at that age a style which makes one look younger is always favorably received."

"Well, madame," Leonard continued quickly, while placing a miniature before her majesty's eyes, "see this portrait; it is a striking resemblance. * * * It is your majesty, but ten years younger."

"What do I see! The hair cut a few inches from the head?"

"Yes, madame, it will be, if you are pleased to consent to it, a *coiffure à l'enfant*, and you will see it taken up with much enthusiasm as all those that I have created for your majesty."

"You are right, Leonard; it is charming! In truth I am but eighteen with my hair dressed like that. * * * But to sacrifice my beautiful hair!"

"Your majesty will have the satisfaction of seeing all the ladies of the court, all the ladies of France, sacrifice theirs."

"But if the style changes?"

"Who would dare to adopt a new one without your majesty having first set the example? If some ambitious hairdresser amid the myriads of weaklings which swarm in Paris should dare undertake such a change I would have him reduced to atoms by the *Journal des Dames*; he would be a ruined man."

"But I prize my hair very much," said the queen with an air of hesitation, still looking at the portrait. * * * "Yet I am dying to have my hair dressed à l'enfant."

"Well, madame, since I have been so fortunate as to find a style which pleases your majesty I must tell you all. For the last two weeks all my waking hours have been devoted to the service of my sovereign in the attempt to make an agreeable thing of an imperative necessity."

"What do you mean, Leonard?"

"Your majesty was saying a little while ago that she prized her hair, and I can easily understand it; but unfortunately

her hair does not prize her. Before fifteen days it will have entirely fallen out if this very day we do not apply the infallible remedy—the scissors."

"What's that you say?" exclaimed the queen, with veritable fright.

"The least painful of truths, madame, since what I propose to your majesty while forestalling a great misfortune is entirely to her taste."

"Come, Leonard, no more deliberation; cut it, but do not cut it too short."

"Just enough, madame, to give back to the roots of the hair the vigor it was beginning to lose."

The queen's beautiful hair fell under Leonard's regenerating scissors, and two weeks afterward all the ladies of the court had their hair dressed à l'enfant.

The Fourteen Errors of Life

The fourteen mistakes of life, Judge Rentoul recently told the Bartholomew Club, of London, are:

To expect to set up our own standard of right and wrong and expect everybody to conform to it.

To try to measure the enjoyment of others by our own.

To expect uniformity of opinion in this world.

To look for judgment and experience in youth.

To endeavor to mold the dispositions of everybody alike.

Not to yield in unimportant trifles.

To look for perfections in our own actions.

To worry ourselves and others about what cannot be remedied.

Not to alleviate if we can all that needs alleviation.

Not to make allowances for the weaknesses of others.

To consider anything impossible simply because we ourselves happen to be unable to perform it.

To believe only what our finite minds can grasp.

To live as if the moment, the time, the day were so important that it would live forever.

To estimate people by some outside quality, for it is that within which makes the man.—The Scrap Book.

Short Shift for Bores

A Japanese engineer named Yamas-kawa has conceived a method of silencing Parliamentary bores, and from his invention he is entitled to be considered a benefactor of the human race.

Attached to each seat in the House of Parliament he proposes to have a metal tube, the top being about the size of a franc piece or shilling. Each member of the House is to receive a leaden ball or bullet on entering. These balls can be easily passed into the tube, which carried under the floor leads to a receptacle immediately under the place where a member stands when addressing the assembly.

This spot is like the traps on the stage of a theater. The trap is so arranged that when a certain number of balls, not less than one-half the number of members of a full House, have reached this receptacle the trap is made to descend automatically, carrying with it the garrulous speaker or bore as the case may be.

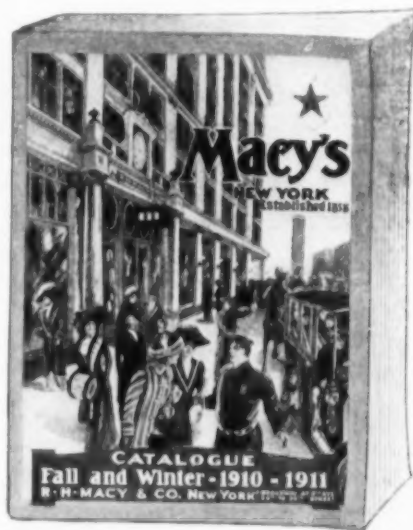
No points of order have to be raised, the displeasure of the House is manifest in silence. Away goes the bore, and another speaker is called upon.

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This business, established more than half a

century ago, has grown to its present proportions because of the splendid qualities of our merchandise, the very attractive prices which always prevail, and the prompt and satisfactory service rendered. If you want goods of highest quality delivered to you promptly and at the same time desire to make sixty to seventy-five cents buy as much merchandise as you can get elsewhere for one dollar, you will surely be interested in the new Macy Catalogue for Fall and Winter.

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Our new catalogue enables you to enjoy all the advantages of this great store and its numerous manufacturing establishments without the trouble or expense of a trip to New York. As the marketplace of America New York offers you qualities and styles unequalled elsewhere, and every one of our 10,000 employees is at your service. In the quiet of your own home, uninfluenced by the opinions or solicitation of sales people, you find just what you want in our catalogue, and when you order it remember that we guarantee that it is exactly as represented and must satisfy you, or you may return it, at our expense, and we will refund the purchase price. **You will like the Macy merchandise; Macy prices are surprisingly low; the Macy service is unsurpassed, and the Macy reputation is sufficient guarantee that you do not take the slightest risk when you send us your order and your money.** We want you to have our catalogue, if you live outside of New York City and its suburban towns, and we ask you to write us a letter or post card, today, saying, "Please send me your catalogue for Fall and Winter," and the day we receive your request we will forward it by mail, free and postpaid.

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A beautiful new silk fabric.

In all shades for afternoon

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"HALL-BORCHERT PERFECTION Adjustable Dress Forms"

do away with all discomforts and disappointments in fitting, and render the work of dress-making at once easy and satisfactory. This form can be adjusted to go different shapes and sizes; bust raised or lowered also made longer and shorter at the waist line and form raised or lowered to suit any desired skirt length. Very easily adjusted, cannot get out of order, and will last a lifetime. Write for Illustrated Booklet containing complete line of Dress Forms with prices.

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In the saving of time, trouble and labor and in *superior cooking ability*, no other range can compare with them.

The **Single Damper** (patented) is the only perfect fire and oven control; one motion—slide the knob to "kirdle," "bake" or "check," and *the range does the rest*.

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The **Oven** with its cup-joint flues is heated *all over alike*; no "cold corners," no "scorching spots."

The **Patented Grates** save trouble and money.

Auxiliary Gas Ranges at the end or above the range, if desired.

Write for Illustrated Booklet. If Crawford's are not sold in your town we will tell you how to get one.

Walker & Pratt Mfg. Co.
31 Union St., Boston.

System and the Modern Woman

Lack of system or method in her work is the great fault of the modern woman. She seems to realize that this is a rapid age, and by flying from one task to another tries to accomplish a dozen things at the same time. If she has letters to write, her table is probably strewn with odds and ends of needlework and the impedimenta of the occupations of half the members of the family. No spot is set apart for her where she may in peace and quietness do difficult sums in mental arithmetic on the well-thumbed pages of the butchers' and grocers' books and formulate the plans of the household campaign, which, after all, need quite as much study as the intricate business affairs of her husband. Doubtless male scoffers will say that if a woman is constantly interrupted it is her own fault; in her own hands lies the possibility of providing for herself times of privacy when she can attend to the household machinery undisturbed, and to a great extent this is so. Method in this, as in other departments of life, can do much, but it cannot do all.

What Men Want in a Wife

First, he wants a companion, and a friend. I don't mean by that to imply that an intellectual equal is necessary to all men's happiness, because I know it is not. He does not mind explaining things to his wife now and then. In fact, the mind of man is so constituted that it rather likes it. Then what a man wants in a wife is home-making and the qualities that go to produce that result. A woman does not make her home properly when she becomes only a domestic drudge in it, says Woman's Life. A servant would do the work of the home quite as well, or better, but no one can take her duties as mistress but herself. Of course, if the man is poor, and cannot give his wife much help in her household duties, she has to do far more than where she is merely head, not hands, in the establishment; but then the responsibility of ordering a large household is sometimes harder than doing the work oneself.

For Rattling Windows

In some houses the windows have an unpleasant habit of rattling at all times of the day and night, whenever it is the least bit windy.

In such a case an ordinary clothespin is most effective.

It must be split in halves and one half inserted on either side between the frame-work and the window, says Home Chat.

A good plan is to paint the clothespin the same color as the window frame and secure the pieces by a cord and screw to the frame, so that they will be in readiness when needed.

Sympathy and the Servant Problem

Sympathy has been tried in the ever difficult servant problem, and in many households it has solved the burning question. Women ought to look at life and its duties from the servant's point of view. The result is often that sympathy and kindness are engendered in this way by stopping to ask "Should I like it?" "Is it just?" "Can it be reasonably expected?" And if the mental reply as to whether sympathy will be appreciated is in the affirmative, it will gain its reward in the good will of those to whom it is shown.

Brighten Up Your Old Furniture

HERE'S the way to polish it like brand new. Just apply O-Cedar polish—a gentle rub, and all dust, dirt and grease disappear at once. Leaves a lasting and brilliant polish. Best in the world for pianos, automobiles, furniture, wood-work, etc. Contains no grit. Can't harm the finest surface. Prevents cracking and checking—fills up pores of varnish, keeping it perfectly smooth and hard.

O-Cedar Polish

makes furniture last longer and look better. It's easy to apply—no hard rubbing. Cleans and polishes like magic.

Guaranteed satisfactory or money back. Buy it—try it—if you're not fully pleased return partly empty bottle and get your money back.

On sale at all drug, hardware, and department stores at 25c. If your dealer doesn't sell O-Cedar write us mentioning dealer's name and get a free sample bottle. **Chunnell Chemical Co., 1557 Lake Street, Chicago, Illinois.**



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Old Carpet

We Will Make

New Rugs

Beautiful designs to your taste—Plain, Fancy, Oriental—fit for any parlor. Guaranteed to wear ten years.

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Ours is the largest factory of its kind in America. Established 37 years. Originators of OLSON PLUFF RUG (Grand Prizes at 3 World's Fairs).

We Pay the Freight

Old carpets are worth money; don't throw yours away.

FREE

Write today for book of designs, prices and complete information.

OLSON RUG CO.

1015 Madison St. Chicago



An Old-Fashioned Girl—Manners in 1845

I chanced the other day in a dusty corner of a forgotten cupboard upon a volume bound in hard and repulsive green cloth with the title "The Young Lady's Friend; a Manual of Practical Advice and Instruction to Young Females on Their Entering Upon the Duties of Life After Quitting School." The date was 1845 and the author "A Lady." I read most of the volume, but I was not so much amused as I had anticipated. There was a certain fragrance about the book; it was very prim, certainly, but now and then it was the primness of an old-fashioned herb garden.

The exercises recommended for "young ladies from fifteen to eighteen" were astonishingly mild, and these could only be indulged in with propriety "if arrangements were made for the purpose." You might play bowls ("with small and light balls to suit their little hands"), battledore, "the graces" (whatever game that was), and, of all queer things, quoits. You might walk, too, if you walked with an object—to study botany or mineralogy. One wonders what this amiable instructor would have thought of our basket ball and gymnasium girls. On the matter of indoor exercise I chanced upon this singular sentence:

"Making a bed is such very good exercise of the whole body that it is often prescribed by physicians to young ladies in high life who are suffering from want of sufficient bodily exertion, and many a titled lady has been condemned to share the labors of the housemaid in order to bring back the color to her faded cheek and improve the play of her lungs." Is the bedmaking cure still recommended? By the way, even the "titled ladies" who brood persistently over every page of this book had to know how to apply leeches in that age of blood letting, and if they didn't like them they were exhorted to remember that "although their office is an unpleasant one to our imagination it is their proper calling." Here indeed is the "professional leech!"

The table manners consist mainly in not refusing dishes, whether you like them or not. Before dinner in the drawing-room, which you must enter "with erect carriage and firm step," "a child, a picture, an animal, a worked ottoman, a bunch of flowers, may furnish topics for conversation." Have we got beyond that yet? If you are asked to drink wine "do not refuse because that is a rebuff, but accept the challenge graciously; choose one of the wines named to you, and your glass being something less than half filled, look full at the gentleman you are to drink with, then drop your eyes as you bow your head to him and lift the glass to your lips, whether you drink a drop or not. If challenged a second time accept and have a drop added to your glass and bow as before."

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7. They have thousands of satisfied customers in my state, and this magazine would not accept their advertisement if they were not honest.

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BAIRD-NORTH CO., 730 Broad St., Prov., R. I.

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SECTIONAL BOOKCASES

SEND for our new catalogue G—something unusually attractive—which we will mail you free on request.

Prices are lower than others

on Sanitary Claw Foot, Mission and Standard styles; solid in appearance, no disfiguring iron bands, guaranteed Grand Rapids quality with exclusive features. Sold by dealers or direct.

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YOU CAN WRITE A SHORT STORY
 Beginners learn thoroughly under our perfect method; many sell their stories before completing the course. We help those who want to sell their stories. Write for particulars. School of Short-Story Writing, Dept. 60, Page Bldg., Chicago

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 Invitations, Announcements, Etc. in script lettering, including two sets of envelopes, \$2.50. Write for samples. 100 Visiting Cards, 50c.
C. OTT ENGRAVING CO., 1025 Chestnut St., Philadelphia, Pa.

The FREE Sewing Machine Has All The Points



Do You Want the Fastest Machine?

The FREE Sewing Machine has a "Rotoscillo" Movement which I invented in order to make the FREE faster than the fastest Rotary and simpler than the simplest Shuttle machine. It will make more perfect stitches in a minute than any other family sewing machine built.

Do You Want the Lightest Running Machine?

The FREE Sewing Machine has eight sets of ball-bearings, while other sewing machines have only two sets, or else none at all. The FREE will do more work with less help from you than any other machine ever built.

Do You Want the Machine Which Does the Finest Work?

The FREE Sewing Machine will sew the sheerest, thinnest, flimsiest fabric without crimping, tearing or missing a stitch; you can make the most perfect stitch running right from the heaviest cloth to the thinnest mull and at the rate of 200 stitches per minute.

Do You Want the Most Beautiful Machine?

The FREE is not top heavy—one-sided—ugly or dust collecting. It has artistic curves, a graceful French leg design and dustless Japanning, making it as beautiful as any parlor furniture.

Do You Want the Most Reliable Machine?

You have it in The FREE. I am so sure of it that I guarantee it against defects practically forever. It is a machine which will last you your life time and serve your children after you. It is the only machine insured against accidental loss or damage for five years.

I am anxious that you be convinced of all these claims I make for The FREE, so I urgently ask you to go and see The FREE at my dealers.

Drop me a postal for the interesting, beautiful book, "In the Day's Work." You owe it to yourself to read this truly fascinating book, which tells and shows you the wonderful, new points about The FREE—up-to-date machine. Let me send the book, with my compliments; drop me that postal to-day, please.

Wm. C. Free President

FREE SEWING MACHINE COMPANY, CHICAGO



It is absolutely impossible to have the present style of dress look well unless a well-fitting corset is selected. The lines of the new corsets are those of health and comfort. The present fashion of the nearly hipless, straight-back figure is, according to artists, the nearest we have ever come to that of the perfect woman.

So the elimination of the hip continues to be the objective point with the Paris corsetière. To this end is directed every new device of cut or fabric.

Increasing the waist measure is one of the easiest and most logical ways of decreasing the apparent hip size. This is accomplished in the ordinary fabric corset, (1) by forming the corset of straight, rather than sharply curved, gores; (2) by shaping the bust gores with a carefully graduated spring, starting from below the waistline.

This latter treatment is noted in many of the season's models, both from the corsetières and from the manufacturers. Sometimes a second gore, starting at the front, about two inches below the bust gore, and following it in general line, curves back toward the arm. This style is intended for full figures.

It would be a decided advantage to both the wearers of corsets and to those who sell them if the suggestion that the corset ought always to be the first garment fitted when a new costume is purchased were a permanent feature of every corset advertisement, in catalogue, periodical or newspaper. Far too many women have new gowns fitted over half-worn corsets, only to find that long before the gown is ready to be laid aside the corset will have to be replaced by a new one of different shape. For old styles are constantly being thrown out to make room for new. In this case the gown will have to be refitted and a season of trial and tribulation with the dressmaker is inevitable.

Years of corseting have given to the modern woman an abnormally small waistline and a consequent enlargement of the hip measure. The work of transforming the hour-glass figure into one of

Fitting a Corset

By Mlle. Adele Felix

more classic or straighter outline, began several seasons ago, must be continued this season. Reducing the hip measure, we must mold the flesh into new lines. And this can only be done by a slight enlargement of the waist measurement.

You women who are proud of your small waist measurements, are you also proud of your big hips? You shouldn't be, because they are no longer considered beautiful. So, in order to get rid of this bad line, you must sacrifice your small waist. In doing this you get away from the artificial, and now passé, curving figure, and obtain the more natural and fashionable straight lines—those lines so beautifully exemplified in the world-famed statues of the goddesses of Greek mythology.

In adjusting the corset it is absolutely necessary that it be well opened before fitting. In this way the corset can be pulled low enough on the figure, because in lacing there is always a tendency for the garment to push upward. Fasten the front hose supporters toward the inside of the leg instead of directly in front.

Draw the corset strings at the waistline. This will give the proper adjustment. Then begin lacing from the bottom, pulling up the strings from each eyelet and taking up the slack as it reaches the waistline. Each time this is done give a little pull at the waist.

After the corset is comfortably laced over the hips, begin lacing in the fulness above the waistline. Draw in gently from the top, working down toward the waistline, until the figure is encased comfortably. Never lace a corset—at top or bottom—until the flesh bulges over. Such a result is inartistic as well as unhealthful.

Another point of great importance in the new corsets is the greater freedom which is given to the bust. It stands to reason that if the corset is to be very long below the waistline, suppleness of the figure can be retained only by giving more freedom above the waistline.

This is just where we stand in corseting today. The figure, through the use of the new corsets, is molded into most beautiful and harmonious lines. The corset is long below the waistline, smoothing the curve of the hips, though slightly defining a well-rounded, symmetrical waistline; the back is no longer perfectly flat, but shows a slight curve; the figure above the waistline is rather free, but the bust is wholly supported, the back and under-arms of the corset being built up to a supporting height.

No line of beauty is neglected in the corset styles. Every point is studied, every defect corrected.

It may sometimes be said that the entire figure is corseted, for many of the new models are sufficiently long to encase the limbs, while the upper part not only molds the waistline, but takes care of superfluous flesh across the back and under the arms, but these are needed only by stout figures.

The Varied Views About Foods Shot from Guns

We can easily see what folks on the average think of Puffed Wheat and Puffed Rice.

Our sales have vastly increased in the past year. They are growing by leaps and bounds.

Again and again our factories have been a million packages behind on their orders.

Every day over half a million meals are served of these enticing foods.

For months at a time we have made lunch counter tests—where all sorts of cereals were served at an equal price. And four in five who took ready-cooked cereals chose either Puffed Wheat or Puffed Rice.

It is very apparent that these crisp, nut-like grains are becoming the cereal sensation. But it is interesting to learn just why people like them—to get the varied views.

Here are some which we have learned:



Prof. Anderson—the man who invented Puffed Wheat and Puffed Rice—takes a very serious view. He says: "I had no idea of creating such delightful foods. They are ideal foods—foods which all should eat—because the whole grains are made wholly digestible. Every starch granule is blasted to pieces.

Their goodness was merely an accident. I regard it as incidental."

The child, on the contrary, knows nothing of science. One says: "I love them"—and that is reason enough. Another says: "Mamma lets me eat them whenever I want them—at mealtime or bedtime—when-ever I'm hungry. Little girls like to have something which they can always eat."



A college miss says: "We girls use Puffed Rice in making candy. The grains are like nuts—the finest sort of nuts. Puffed Rice taffy is the finest treat we have, and Puffed Rice parties must come twice a week."

A housewife says: "Most folks, I know, call them breakfast foods. They are supper foods in our home. Puffed Wheat and Puffed Rice are as crisp as crackers. You say they are four times as porous as bread. We serve them in milk, and get whole-grain foods, which are good for the children and good to the taste."



Dozens of men say this: "I care little for cereals with sugar and cream—not even Puffed Wheat or Puffed Rice. But Puffed Wheat mixed with bananas or berries is the finest thing I know. They seem to go together—just as nuts go with raisins. Fruit without Puffed Wheat now seems

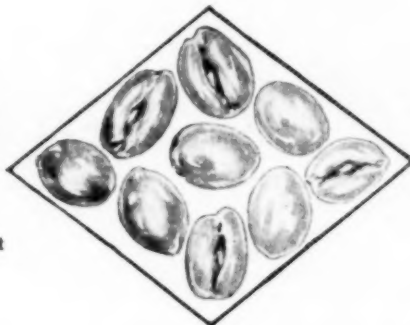
lacking—like coffee without cream."

A famous physician, who dislikes to be advertised, says this: "When the stomach is weak I advise Puffed Wheat or Puffed Rice. And people are always glad to have me advise it. Prof. Anderson has done what you claim. He has found a way to break up starch granules in grain as no other method does. The digestive juices can instantly act. And that is what weak stomachs need, rather than pre-digestion."



**Puffed
Wheat
10c**

Except in Extreme West



**Puffed
Rice
15c**

Except in Extreme West



The folks at your table may have different reasons for liking Puffed Wheat and Puffed Rice. But they all, for some reason, will like them. And four in five will prefer them to any other cereal foods.

If you haven't tried them, order them now. Telephone your grocer before you forget it. These giant grains—porous and crisp—are very seductive foods.

Made only by The Quaker Oats Company

39¢

Cravenette N.H. & Co. Poplin

39¢



A Wonderful New Dress Goods that Keeps Fresh and Unfaded in Sunshine or Showers

For better looking, better wearing and easier cleaned dresses that always look bright, fresh and new—never drabby and slowly—buy the NEW dress goods "Cravenette" N. H. & Co. Poplin, at 39¢ a yard, and you'll not be afraid of sun or showers.

You'd like a Dress that

- never sags
- never draggles
- never grinds dirt
- never loses lustre
- never loses fresh looks

Because the carefully selected long-fibre silky strands of cotton in it are "Cravenette." This is a NEW idea in wash dresses. Water rolls off the fabric like rain off a leaf.

Mud can't sink into "Cravenette" N. H. & Co. Poplin—72¢ a yard—but dries on top of the cloth. Brush it off. Rain doesn't hurt a "Cravenette" N. H. & Co. Poplin dress in color or looks. You gently smooth your dress with a hot iron and it is just like NEW again. Wash dirt off in half the time "wash" fabrics take. Clothes-pin and a strong wind won't make the dress sag or draw at seams. Press it again, and it's fresh, bright and pretty.

Lustrous, silky "Cravenette" N. H. & Co. Poplin—79 cents a yard—perfectly dyed, keeping its looks and lustre, is suitable for every day service or dress-up occasions.

Every yard of genuine "Cravenette" N. H. & Co. Poplin shows these words on the selvage:

"Cravenette" N. H. & Co. Poplin

Go to your Dealer first. Ask him to show you "Cravenette" N. H. & Co. Poplin. If he hasn't it, send us his name and we will send you 40 beautiful samples FREE. We will make it easy for you to examine and buy "Cravenette" N. H. & Co. Poplin—as easy as if at the counter. Width 26-27 inches.

40 Large and Beautiful
SAMPLES FREE

We do not sell "Cravenette" N. H. & Co. Poplin, except through Dealers. But, if we cannot send you the name and address of a Dealer in your city who can supply you, send us the money—79¢ a yard—and we will see that your order is filled by a reliable retail house. "Cravenette" N. H. & Co. Poplin will thus cost you no more than if you bought it of a Dealer in your own city. Be sure to name your Dealer, and tell us whether or not he sells "Cravenette" N. H. & Co. Poplin when you write for the FREE samples. Write to-day.

NEUSS, HESSLEIN & CO. 43 and 45 White Street, New York City

A Revel of Ghosts

(Continued from page 37)

articles such as a gun (whittled out of a stick and about three inches long), a spade (made in the same way), a thimble, a compass, a sword, a coin, a gavel, a toy chicken, a palette, a book, a saucepan, etc. The guests are blindfolded in groups of five or six and attack the bags with long sticks. Still blindfolded, they scramble for the articles they have released from the bag, to their own confusion and the joy of the onlookers, who, however, soon cease to be spectators and in their turn become actors.

"Spearing at Fate" is a jolly Halloween game. Take a large pumpkin into which the alphabet has been burned with a hot poker and hang it in an open doorway. Provide each guest with a meat skewer, and after the pumpkin has been made to whirl as rapidly as possible, ask the guests in turn to try to spear one of the letters. If they succeed, the letter is supposed to be the initial of the future wife's or husband's name.

Another very jolly pastime is the obstacle race. Choose by lot three or four of the party and send them from the room. Arrange on the floor in different places a number of articles, like a book, a cushion, a newspaper or footstool, and having called in one of the victims, ask him to note the location of the articles. Then blindfold him while some one quietly removes all the articles. His effort to step over something which is not there is always highly amusing to the rest of the company. The others outside are afterward admitted in turn and put through the same initiation, to their own confusion and the unbounded joy of all the assembled spectators.

Suspend a stick from the center which has an apple on one end and a lighted candle on the other; twist the string and set it spinning, then the children can try to catch the apple with their teeth as it turns around. The hands must not be used to assist them.

Another happy thought which affords much amusement is to make a cake of flour by packing it closely in a cake pan, and putting in the center a bright dime. This is turned out on a platter and each guest tries to get the dime by cutting a slice and extracting the dime with the teeth.

A Fitting Design

"I want an estimate on ten thousand letter-heads," said the professional-looking man with the silk hat.

"Any special design?" asked the engraver.

"Yes, sir," replied the caller. "In the upper left-hand corner I want a catchy cut of Patrick Henry making his memorable speech, and in distinct letters, under the cut, his soul-inspiring words, 'Give me liberty or give me death.' You see," he added, handing a card to the engraver, "I'm a divorce lawyer, and want something fitting."—Lippincott's.

"I met your husband in town; he was very much elated—"

"The villain! He told me he would never take another drop."—Houston Post.

"What is the baby crying for, my child?"

"I dunno; 'e's always crying. I never came across anyone wot looks upon the dark side of things as 'e does."—Punch.



48 CENTS

This Dainty Neck Set—Collar, Jabot, Brooch and 2 Baby Pins, Post-paid

—All ready to wear—the handsomest, most stylish and best quality ever sold at so low a price. If you are not more than delighted with it, send it back and

We'll Refund Your Money

COLLAR—Imported, all-over, broad limit, Irish Crochet, trimmed with white satin band and bow; boned; sizes 12 to 18.

JABOT—Fine imported pleated net edged with broad Irish Crochet like collar.

BROOCH—Large oval of beautiful iridescent pearl.

BABY PINS—Two dainty collar fasteners of pearl matching brooch.

Set No. 118, 5 articles, complete, 48 cents, sent anywhere postage paid. Send stamps or money order. State neck size.

Free Catalog

Jewelry, Purses, Neckwear, Laces, Embroideries, Handkerchiefs, Ribbons, Belts, Combs, etc.

Here, in this beautiful FALL HERZFELDER CATALOG are pages and pages of mufflers, sweaters, veilings, brooches, bracelets, rings with all the charm and freshness of new and exclusive style. And HERZFELDER PRICES represent opportunities—REAL VALUES that mean actual savings for you. Every article has our ironclad guarantee of SATISFACTION or MONEY BACK. You need this catalog. Don't go without it—simply send us your name and address—we'll mail it to you free.

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HAND ENGRAVING FREE

Beautiful Roman Gold Satin Finished pins with your initials, name or monogram engraved Free. To introduce our popular line of Dutch collar and belt pins, all sizes and shapes, we will send you one sample pin by return mail with our catalog for \$1.00. BEST SILVER CO., Dept. M.S., 83 Chambers St., N. Y.

Every Mother Should Have

McCall's Large New Premium Catalogue. Shows how to get, free, beautiful gifts for every member of the family. Catalogue is yours free for the asking. Address THE McCALL COMPANY, New York City

Latest Ideas in Tailored Suits

(Continued from page 18)

shorter length which is so fashionable this season. The sailor collar is another well-liked feature. The four-piece skirt shows the popular flat back effect and the trimming-bands add a smart finishing touch. Fashioned of gray striped English suiting with the collar, cuffs and bands of plum-colored velvet, the model made a very striking costume. Any suiting or cloth would be quite suitable. The design provides for the skirt in round or shorter length and a shawl collar. The use of the cuffs and trimming-bands is optional. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires seven yards of thirty-six-inch material. The skirt measures two and one-quarter yards at the lower edge.

No. 3694 (15 cents).—A coat that will at once appeal because of its serviceability and style is here shown combined with skirt No. 3698, the two designs making a very smart suit. The costume was developed in wine-colored diagonal with the collar and trimming-band of satin. The coat is one which would be very desirable for separate wear, and for such use it could be very effectively made of cheviot, broadcloth, English worsted or the heavier serges. There is no reason why any woman should hesitate to attempt the making of a coat of this style as its construction is extremely simple. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires of material thirty-six inches wide two and seven-eighths yards. No. 3698 (15 cents).—This model shows a skirt which has the two most prominent style features of the season—the flat panel back and straight lines. The design is cut in four pieces or gores and although in the narrower width it is not extreme. This model would be very appropriate for wear with either the tailored shirt waist or a waist of dressier type. As illustrated it was used with coat No. 3694 as part of a very pretty coat suit. For this costume plum-colored diagonal and satin were used, but for either costume or separate wear the model would be very attractive in serge, basket-weave, cheviot or cloth. The design provides for round or shorter length and the trimming-band may be omitted. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six size requires four yards of thirty-six-inch material. The skirt measures two and five-eighths yards at the lower edge.

For a North Room

It is often difficult to know how to brighten a room facing north.

I first, in one of our rooms that face that way, tried banishing curtains altogether, to let the light in, but soon found that it is not only light that is needed but sunshine; so I determined that even if I couldn't have the real thing I would get the effect of it at any rate, says Home Chat.

I had the room tinted a soft yellow shade, shading off to an almost creamy tint for the ceiling. Pretty, short, soft yellow curtains framed the window, but were not drawn over it in the least.

I put a pretty brass flower pot with a fern in it in a dark corner, and it quite transformed it. Brass fireirons, candlesticks and ornaments also helped to give the room a cheery appearance, and soon the dull room was dull no longer.

This Beautiful Coat \$15

Made of extra fine quality, high luster, black broadcloth

It is a wonderful bargain, by far the best coat we have ever offered at this low price—a coat you would consider a great value if the cost to you were half as much again. Every woman who gets one of these coats will realize that she can buy high-class wearing apparel for less money from us than from any other firm, and will become a permanent customer of our great mail-order organization.

Description No. 591—The style illustrated is a 54-inch coat of extra quality, high luster broadcloth. The design makes it appropriate for wear on all occasions and becoming to any figure. The superior quality of material adds a richness that must be seen to be fully appreciated. The tailoring is of the best and the coat is lined throughout with Suskana guaranteed satin. It is a coat that can be worn many seasons and one in which you will always feel well dressed. Comes in **\$15** black only. Price

Order at once—giving bust measure only—and if you do not find it to be the best coat you ever saw for \$15, return it and we will refund your money.

New Style Book Free

Containing 100 of the prettiest fall and winter styles in women's suits, coats, dresses, skirts, furs, waists, etc., is ready and will be of interest to every woman. The most favored materials, colors and all those little style points that distinguish the fashionable woman's wardrobe are given, having been selected by experts in the art of correct gowning.

The book sent free upon request.

Chas. A. Stevens & Bros.

Department E

Chicago, Illinois

(6)



You mothers-to-be



deserve all the comforts and good things of life. Our maternity supporter gives comfort during the period that has heretofore been one of weary waiting.

Send for particulars and booklet K.

Agents wanted.

Kabo Corset Co.

Carpenter St. and Milwaukee Av.
Chicago



A TWIST OF THE WRIST—PRESTO—A PERFECT DRESS FORM

The Acme Automatic Adjustable Dress Form is PERFECT.

Because it possesses every feature that could be thought of in a Dress Form.

By a twist of the wrist, the three little wheels, located at the top of the Form, AUTOMATICALLY ADJUSTS the Form to any desired shape, style or size, and there is no woman's figure that the ACME AUTOMATIC ADJUSTABLE DRESS FORM cannot adjust itself to.

Write to-day for latest catalogue and price list, showing all styles and sizes of ACME DRESS FORMS.

ELIANAH ADJUSTABLE DRESS FORM CO., Suite 24, 70 Fifth Ave., New York City



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For Your Hardwood Floors

LIQUID VENEER



It's easy to keep your Hardwood Floors bright and clean, no matter whether the Floor is waxed or polished. A little Liquid Veneer on a cloth will quickly remove all dust, dirt and grime, without drudgery, and at the same time leave the surface bright and glossy as when new.

Use Liquid Veneer for the daily dusting of your Piano, Furniture and Woodwork. You will do the work better and easier than you have ever done it before. There is no drying to wait for.

Guarantee Offer

Buy a bottle of Liquid Veneer of any dealer. Give it a thorough trial, following the simple directions; then if you are not delighted, take it right back and the dealer will refund your money.

Sample Bottle Free

If you have never used Liquid Veneer write at once for a sample bottle. It will be sent Free and Prepaid.

Sold by all dealers, 25c, 50c, \$1.00 bottles.

Buffalo Specialty Co., 380 Ellicott St., Buffalo, N. Y.

Behind the Scenes at the Theater

(Continued from page 16)

hands rest on their laurels for a moment, the actors who are to take part in the first act come downstairs and take up their positions at their various entrances; the orchestra players file out into the front of the theater and begin tuning up, and the curtain rises on the first act of the play.

Few people, except, of course, those who have had anything to do with it, can have any idea of what it costs to run a modern theater nowadays. They may talk vaguely of the enormous expenses of a certain production, but they have no knowledge of what they amount to in the aggregate, or for what proportion of them the different departments concerned—the actors, the orchestra, advertising, electric lighting, scene painting, etc.—are responsible.

To begin with, the popular playwrights will not work for nothing, and the author's share ranges from five to as much as twenty per cent. on the gross receipts of every performance. And this perhaps explains why Shakespeare and other dramatists who can no longer draw royalties are so popular among managers. Then the actors that make up the company by no means regard their labors in the light of a pleasant hobby, and have, from the managerial standpoint at least, an unpleasant habit of insisting upon being very well paid. The amount they divide between them depends, of course, on just how famous they happen to be and whether they are playing in a first-class company that appears only in the large cities.

Music adds greatly to the expense of the production. Even in a non-musical piece a conductor and his satellites absorb some three hundred dollars a week between them, while at a big New York or Chicago theater, eight or nine hundred dollars or even more will, it is safe to say, be much nearer the proper figure.

The "front of the house" expenses, though considerably less than the stage ones, are by no means insignificant. First of all, there is the business manager, with from sixty to one hundred dollars a week, and after him come the box-office staff, two or three clerks and perhaps a stenographer or two, the ticket sellers, door-keepers, ticket takers, water boys, etc., and last, but by no means least, a small army of ushers. Then there is the press agent or the man who prepares the items for the newspapers and who usually looks after the advertising. This latter expense can be easily run up to fifty or a hundred dollars a day without the least difficulty.

To get back for a moment, however, to the expenses on the business side of the curtain. After the salaries of the company have been settled there remain the costumer, wigmaker, scene painters, carpenters, electricians, stage hands, etc.

The scenery is another big item. An elaborate "set" will take anywhere from ten days to three weeks to complete.

Occasionally scene painters have to work all night if they are pressed for time, which quite frequently happens in their profession.

The prices paid for scenery vary greatly; for a big New York theater fifteen hundred to two thousand dollars or more is often paid for a single set of scenery.

The paraphernalia of the scene painter is odd enough to be extremely interesting.

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The palette is usually nothing but a big table about fifteen by thirty feet long, on which are placed large pans containing paints of various shades, while the brushes are huge affairs, some containing as much as sixteen ounces of pigs' bristles, while others are made of the very finest camel's hair. The paint is generally bought by the hundredweight. Oil colors are never used in painting scenery. The ordinary water colors mixed with a certain amount of size are found to answer the purpose much better, besides being considerably cheaper.

Other heavy items of expense in a theater are the electric lighting, for a great deal of illumination is required both behind the curtain and in the auditorium, and in operas and spectacles of various sorts, all kinds of electrical appliances are brought into use to add to the general effect.

Treatment of Corns

A corn is not a callosity, although often so called, for the two things are produced in different ways. A callosity is due to pressure intermittently applied; a corn is due to more or less constant pressure combined with friction, says the Youth's Companion. A callosity is superficial; a corn is well described in its Latin name, *clavus*, a nail. It is like a nail driven into the tender tissues of the lower layers of the skin and the parts beneath.

Paring a corn, the usual treatment, may give a little relief for a time by easing the pressure, but soon the horny growth is pushed above the surface again and the condition is as bad as ever, or worse.

The only lasting benefit is from the removal of the entire growth, and this is best effected by the application of moisture. Every night the sufferer should go to bed with a thin poultice or a wad of absorbent cotton saturated with glycerine and water on the corn, the surface before the application being thickly dusted with bicarbonate of soda. In the daytime an ordinary corn plaster should be worn and in the hole should be placed a very thin layer of absorbent cotton soaked in glycerine.

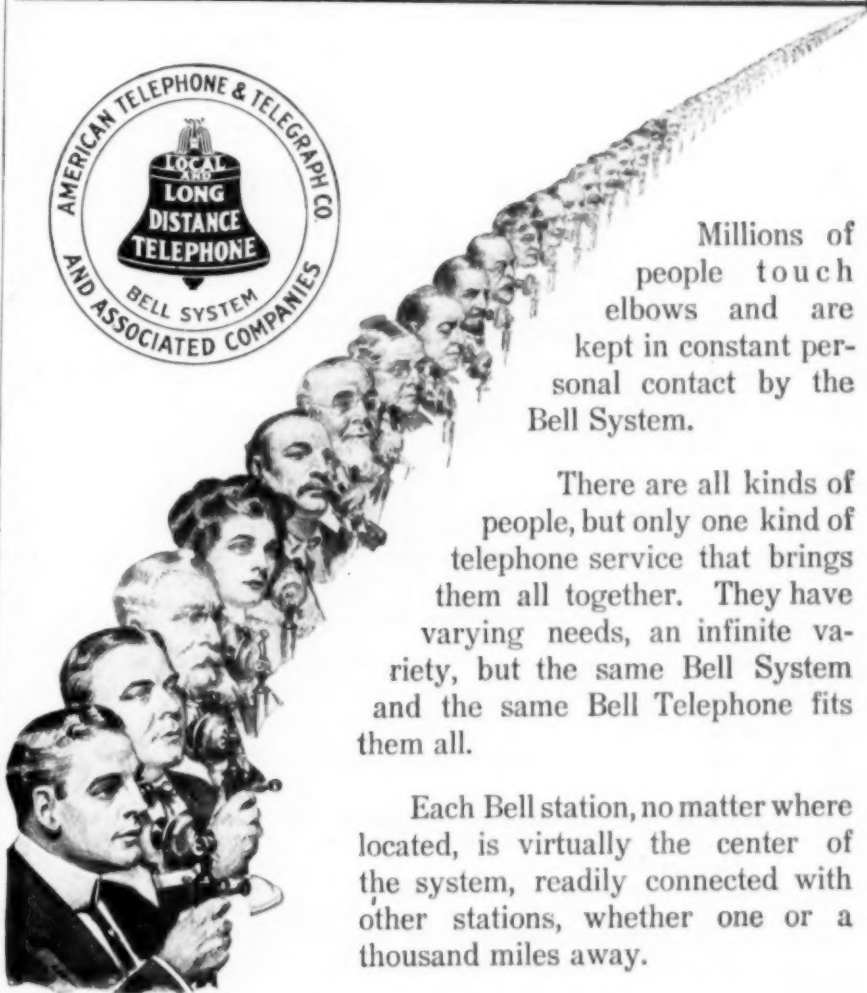
This simple treatment is better than the use of salicylic acid, gracial acetic acid and other chemicals which are often recommended. Simple rest in bed will do just as well, but it takes longer. In fact a good long illness, such as typhoid fever, may be depended upon to cure any corn. It is the only good thing to be said of typhoid fever.

Of course after the corn has disappeared better fitting shoes must be worn so that none of the prominent parts of the foot are pressed upon and rubbed by the leather at the same time. If the badly fitting shoe is put on again the corns will quite certainly come back.

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Cemetery for Animals

La Fête des Morts (the day of the dead) is observed in Paris on All Saints' Day, the first day of November, when the principal cemeteries are visited by large numbers of people. The animal cemetery, which lies in the Island of the Seine, near Asnières, is not forgotten. It attracts a large gathering of mourners who have lost pet cats and dogs. Here are buried fifteen thousand dogs, four thousand cats, seven horses, six monkeys, a cow, two goats, a lamb, a panther, ten parrots, nine canaries, four pigeons and a goose.

The majority of these domestic pets repose in tombs so handsome as to put to shame the resting places of many French citizens. Some of the graves cost as much as \$200. They are made of granite or marble, neatly paved and enclosed, and nearly all have their inscription.

Over the resting place of a King Charles spaniel one reads: "I shall regret thee eternally, dear little one. How empty henceforth shall my life be without thee, dear little bow-wow!" Another has this: "Here sleeps Dick, the well beloved."

Over the grave of a cat is the following: "To our dearly beloved Mimi. Her poor dear little mother will love her always."

Sappho, a departed toy terrier, is apostrophized in this way: "O, Sappho! If my soul cannot join yours, dear and noble friend, I do not wish for salvation without thee! I shall only like thee to slumber forever in the sleep that knows no awaking."

All the mourners recently at the dogs' cemetery—and they were, without a single exception, women—were dressed in garb in keeping with the solemnity of the occasion.

Snap Shots at Celebrities

Colonel Roosevelt's reputation for the faculty of adapting himself to his surroundings, for being "a good mixer," was added to during his recent visit to Cambridge, according to a story in the New York Herald. He was explaining to the undergraduates that they would have to take chances with the other people when it was a question of one of the Colonel's sermons. He was reminded of a story which particularly appealed to his audience.

"A short-sighted hunting man was out with the hounds," the Colonel said, "and he was always riding over them. This became too much for the master of fox hounds, and at length the culprit was called to one side.

"Do you see those two dogs?" the master said. "They're valuable dogs. Oblige me by not jumping over them."

"The other appeared somewhat distressed, and replied, 'I'm sorry, old man, but I haven't my glasses. I'm afraid they'll have to take chances with the rest.'"

Authorities on things supernatural may be able to explain why Saturday has been a fatal day to the rulers of England, says the New York Sun. William III. died on Saturday, March 8, 1702; Queen Anne on Saturday, August 1, 1714; George II. on Saturday, October 25, 1760; George III. on Saturday, January 29, 1820, and George IV. on Saturday, June 26, 1830. George I. just missed Saturday by two hours, dying at 2 A. M. on Sunday, and the late King Edward breathed his last just a quarter of an hour before midnight, Friday night, May 6.

According to Dr. Melchers, a noted German biologist, we are all descended from monkeys, but from different varieties.

A man may have a gorilla, a chimpanzee, an orang-outang or a gibbon for an ancestor. In an article on the descent of man, published in the *Zeitgeist*, Dr. Melchers presents a new theory, the essence of which is that mankind is divided into four great race groups, each of which is descended from one of four race groups of anthropoid apes.

Dr. Melchers ascribes the difficulty hitherto met in solving the missing link problem and filling the gap in the later descent of man to the attempt to trace the human races to one parent stock.

Instead of searching for a single ancestral ape type it is necessary to find four, of which the above named are representatives. Basing his argument on a large number of physical peculiarities, both of men and apes, Dr. Melchers classifies men and apes in the following relations:

From a gorilla type are descended the race which he calls West Congo-Guinea-Sudan-negro, the Bantus and the Zulus, the last two being mixed races, and also the fair-haired and red-haired northern races, including the Finns.

From the chimpanzee descend bushr Lapps, Berbers, some Turanian races, Iberians and Southern Europeans.

The orang-outang is the ancestor of Tasmanians, Australians, Papuans and short headed South Germans, while all the races known as Mongolian, as well as Malays, Polynesians and Siberians, descend from the gibbon.

Dr. Melchers contends that each of these groups has differentiating physical peculiarities which correspond exactly to the physical peculiarities of the ape with which he classes it.

When friends of Mr. Charles Major, author of "When Knighthood Was in Flower" and other swashbuckling stories, talked of running him for Congress in his Indiana bailiwick, he insisted that he did not know enough about the game political to find his way to Washington, says the *New York Herald*.

"But I am not like the owner of three sawmills in the southern part of the county, who sincerely believes that he is a capitalist and takes offense every time he hears anyone saying anything derogatory to corporations," said Major. "He is one of the very few fellows I know who read the Congressional Record. He argues politics with his neighbors by day and dreams about great economical questions at night. A horse buyer, who lives near his home and has suffered financially from a combination controlling the best marts in the East, takes issue with the sawmill magnate every time they meet. He often gets the best of the arguments in the country store open forum. On one occasion recently, when the magnate was gasping for wind in a controversy, he turned upon the horse swapper and said:

"Why, if such fellers as you would have their way, you couldn't do nothin' in this here country of ours. Yer a blame fanatic. Yer the kind that would even stop us fellers from makin' a combination shot on the pool table if yer could, but still yo go ahead sellin' combination saddle and drivin' ho'ses all the same. It's jest the old question of whose ox is gittin' gored an' whose combination is the one at issue."

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Stories about Lord Kitchener are now current in London. Everybody knows he is a man of great dignity and a martinet for discipline, but that he possesses a strong sense of humor is not so well known.

During a portion of the South African war Lord Kitchener had as an orderly a young scion of a noble house who had joined the Imperial Yeomanry as a trooper. He could not quite understand that he was not on terms of perfect equality with the members of the staff, and having been summoned one morning to carry some dispatches for the commander-in-chief, he entered the room with a jaunty air.

"Did you want me, Kitchener?" he asked calmly, while the rest of the staff gasped for fear of what would happen next.

Kitchener, however, merely looked at him with a quiet smile. "Oh, don't call me Kitchener," he remarked gently, "it's so beastly formal. Call me Herbert!"

The Most Healthful Country

The most healthful countries in Europe, if the death rate be taken as an indication, are Sweden and Norway, says Dr. Jules Courmont, a Frenchman who was sent on a mission to Scandinavia last year and has now published his impressions. Statistics collected by him indicate that the death rate in Sweden has fallen to 14.3 a 1,000 and in Norway to 13.5. In France the average mortality is 20 to 1,000.

Dr. Courmont attributes the happy state of things in Norway and Sweden to the hygienic customs of the people—a fine system of public baths and the perfect hospital organization which deals in cases of infection precisely the same with rich and poor.

What most impressed the investigator was the perfect discipline shown in both countries in the fight against preventable diseases. Every person pays the greatest respect to scientific and medical discoveries, and everyone from the public officials down to the humblest citizen has a sense of duty. The idea of individual liberty is always subservient to the public good.

Naming the Baby

There is no reason to call a child by an ugly name because it happens to be that of grandfather or grandmother, or some other honored member of the family. These people might like the compliment of having your little one named after them, but, after all, the first consideration is what the child would like. It is a positive cruelty to give a child a name which will make it the laughing-stock of its playmates. Ugly and eccentric names often add to, if they do not actually cause, awkwardness and self-consciousness in boys and girls, which greatly handicap them in the battle of life.

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Needlework Department

(Continued from page 47)

had been used. This design would provide a charming decoration for a waist and skirt, and being in motifs of various sizes it is adjustable to any garment.

I know just how enthusiastic you will be after you have used one or two transfer patterns and realized the many possibilities in needlework which their use affords. Not the least of their advantages lies in the fact that almost any design can be made to fit any garment by clipping and rearranging the transfer pattern to conform to the outline to be trimmed. If at any time you have a garment about the trimming of which you are perplexed I should be very glad to have you write to me describing the style and nature of the trimming desired and the size of the space to be trimmed. With such information I will doubtless be able to assist you in the selection and development of a design.

With the approach of Christmas and now that the long evenings are upon us many minds will be turning to thoughts of gift making. With the idea of the holiday season in mind I have prepared three new embroidery designs, each of which would make a most acceptable Christmas remembrance. Indeed it is my belief that there is no more appreciated gift—whatever the occasion may be—than the one which reflects the thought and labor of the giver.

The first design—which is covered by McCall transfer pattern No. 308—is for cross-stitch work and is suitable for either a pillow top or table cover. Anyone can do cross-stitch and everyone who has done it knows how effective it is. With each stitch marked for the embroiderer it naturally follows that it is simplicity itself. If No. 308 is used for a pillow top I would suggest the use of mercerized cotton in preference to embroidery silk; it is heavier, and, I think, stands wear and laundering better than silk. A handsome pillow could be made by using a tan material for the cover and red, green, blue and orange embroidery cotton. Or it might be worked with blended shades of one color to harmonize with the hangings of the room for which it is intended. Roman embroidery silk would be more suitable if the design is used for a table cover.

The two lower illustrations will provide suggestions for gift giving, I am sure. The design is the poinsettia—a flower which in its rich coloring seems to suggest the holiday season. For these either Roman silk or mercerized cotton might be used and the outline or solid satin stitch employed in developing the design. No. 309 is a centerpiece and the edge may be finished with a buttonhole stitch, if desired, but the Cluny or Torchon lace edge is newer and far more handsome. No. 310 is suitable for either a pillow top or a scarf end. The two designs naturally suggest a dining-room set, and in planning them I had in mind a centerpiece and sideboard serving-table or buffet scarf decoration.

For next month I am preparing some Christmas novelties—designs suitable for making and decorating small dress accessories, which will be thankfully received.

A self-transferable pattern of any of the designs which I have described here may be purchased at any McCall pattern agency for ten cents or by mail from The McCall Company, New York City. Or, if preferred, a perforated pattern of any of the designs, with paste for stamping, will be sent, prepaid, for fifteen cents.



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Roberta's Vocation

(Continued from page 40)

she took sketching materials and luncheon and prepared to spend a long day in the woods. For several hours she was oblivious to everything but the beauty about her as she wandered through an enchanted forest, where all the trees were bending beneath their burden of feathery snow and where a velvet carpet of dazzling whiteness was unmarred by any footprints but her own and those of an occasional small, scurrying beast. Sometimes she paused to sketch an enticing bit, but oftener she sighed over the impossibility of reproducing on canvas the inimitable purity of the snow, the gleam of sunlight on the ice-encased trunk of a tree, or the fleecy white clouds and translucent blue of the sky.

Suddenly the wind changed, the sky became overcast and the snow began to fall again in such quantities that she was obliged to abandon her plan of lunching in the open and was glad to seek the shelter of the cottage. She had intended

crowding into her mind, while Tim went on:

"Ye know Mary's not been well this two days, Miss Roberta, an' this afternoon she's ahl broke out wid phat me wife thot's had it says is the shmallpox, God save her!"

As certainly, no matter how appalling, is less paralyzing in its effects than suspense, Roberta regained the use of her legs, and running to the door she flung it open, gasping, self-forgetfully:

"Oh, poor, poor Mary! Isn't there something I can do for her, Tim?"

But Tim backed away from her with a warning gesture.

"Arrah, thin, Miss Roberta! Don't yez be comin' nixt ner nigh me—it's more apt to be catchin' whin it's afther breakin' out on her, an' me wife says if yez kape away from us now it's likely yez'll escape it altogether."

"O, mercy! Mercy!" cried Roberta at this new and horrifying suggestion. "You don't suppose I'll have it, do you, Tim?"

"It's likely not, if yez kape away from us," he repeated. "But phat'll yez be doin' the night ahl alone be yersilf here?"

"Oh, Tim, take me home!" the girl wailed. "No! no! I mustn't risk taking the contagion home with me to mother! Oh, Tim, fetch Dr. Graham, instantly; he'll know what to do!" she added, a wild longing for the presence of the young physician with the masterful air of possession which had so enraged her, sweeping over her.

"Sure an' I wud thot," Tim replied regretfully, "but the devil's in ut, Miss Roberta, wid me ould horse comin' down wid the eppizooty this same day, an' the nearest neighbor three miles off an' the storm thot bad 'twould puzzle a man to be gcin' a fut widout losin' his way."

"But, Tim, I can't—I won't spend the night here alone!" Roberta wailed. "I'll try myself to reach the nearest place where they can send for help. I'd rather die than stay here."

"Have conduct, Miss Roberta," the man said, soothingly. "Sure an' no murthurin' thaves ull be abroad such a night as this, an' as soon as it's light I'll get word to Dr. Graham some way."

At last, convinced of the uselessness of rebellion against such a combination of untoward circumstances, Roberta consented to remain where she was until help could be brought her; but the night that followed was one never to be forgotten. The storm continued unabated, and the frail cottage shook until it seemed that it would surely fall under every fresh gust



RUNNING TO THE DOOR SHE FLUNG IT OPEN

going out again, but by the time she had made herself a cup of tea the storm had so increased in violence that she found herself a prisoner. However, she had plenty of work on hand, and the short November day was drawing to a close before it occurred to her to wonder what had become of Mary Nolan.

Just then she heard a step on the porch and Tim Nolan's voice, saying:

"Ye'd better be kapin' the dure shut, Miss Roberta—it's bad news I'm bringin' ye."

Roberta stood speechless, motionless, a thousand wild fears and conjectures



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of wind. All night long the girl lay on a divan, afraid to retire to her room and go comfortably to bed, shivering under the heap of rugs that covered her, as much with nervousness as with cold. When at last day dawned she rose with a sigh of relief, and going to the door to learn if the storm had lessened she saw to her amazement a horse plunging through the deep drifts that blocked the road to the cottage, and recognized its driver with a glad cry. She ran impetuously down the steps and as Rodney Graham swung himself out of the sleigh, she threw herself into his arms, laughing and sobbing together.

The young physician received this unexpected onslaught as if it had been an everyday occurrence, but as his arms tightened about the girl's slim figure, she pushed him from her, crying:

"O, Rod! I forgot—I forgot! Don't touch me—you will get it, too!"

"Get what?" Graham demanded. "You crazy child, you will get your death of cold!"

Unceremoniously picking her up, he carried her into the house and glanced about the disordered room.

"Upon my soul, Bobby, this is a cheerful hole! No fire—no prospect of breakfast! Are you so absorbed in that 'vocation' of yours that you are never cold or hungry?"

"Why, Rod, didn't Tim tell you?" moaned Roberta. "I had to stay all alone last night—in this awful place! It stormed so that Tim couldn't go for help. But nobody would have come to me if he had," she added, wringing her hands. "Must I go to the pest-house, Rod? I'd rather than stay here another night."

"Pest-house, nothing," Dr. Graham responded succinctly. "Tim called to me as I was driving by the farmhouse and I found the whole family in a blue funk. But Mary Nolan has as clear a case of three-days' measles as I ever saw; there's no smallpox about it. Of course, she's pretty sick, for even three-days' measles is no joke when it attacks a woman of her age."

"Oh, I'm so thankful it isn't smallpox!" Roberta said, with a breath of deep relief. "But what in the world did you drive down here for at this time in the morning, Rod?" she asked, curiously.

"Well, the fact is your mother isn't—er—quite well, and I came to fetch you home," the young man replied, with elaborate nonchalance.

But Roberta's face grew white with an awful fear.

"She's dying—she's dead! I know she is, and you're trying to break it to me!" she gasped, as she seized her coat and cap and attempted to put them on with hands that shook piteously.

"Nonsense! She's not even very ill," Dr. Graham declared as he took the white "tam-o'-shanter" cap from her and pulled it down over her rosy ears, his fingers tingling with the feel of the soft, thick, dark hair which he had not touched since he used to pull it in the days when it hung in long pigtailed down the child Roberta's back. "Your mother has a hard cold and a bit of temperature brought on by fretting over you and your wilful ways, and I decided that it was time to put a stop to this fool stunt of yours. Come along, Bobby. Tim Nolan can fetch your traps up later."

With wondrous meekness Roberta obeyed his cavalier gesture of command,



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but when he added, as he tucked her carefully into the sleigh and took his seat beside her: "You'd better not say anything to your mother about Mary Nolan, for she's in a very nervous condition," the girl flashed round at him with a revival of her old spirit.

"Of course I'm not going to tell her," she shot out. "I have a little consideration for my mother, Rodney Graham!" Then in a paroxysm of remorse she sobbed: "Oh, no, I haven't—I haven't! But I'm going to be different. I shall never paint another picture, or leave her again for a single day; never—never!"

"Oh, come now, Bobby, the Impetuous!" Graham protested, laughingly. "We can't afford to lose our artist altogether—and tell me, sweetheart, don't you think that you would be willing to leave her to go and live just across the street?"

The woods were very thick just here, and the lovers never suspected that keen ears were listening and bright eyes watching them, or that Roberta's little forest neighbors were interested observers of the pretty tableau that followed the girl's shy answer:

"Yes, Rod, I—I think I would."

Italian Cliff Vineyards

The steepest vineyards in all Europe, if not in all the world, are situated on the northwest coast of Italy. I have seen grapevines growing in many countries and in many queer places, but nowhere have I seen vineyards located like those on the seacoast between Levanto and Spezia.

The vines in some places along the Rhine grow on very steep hillsides, but nothing to compare with those growing on the lofty Italian cliffs, says the American Wine Press. You can now and then get a good glimpse of these vineyards while riding in the train from Genoa to Pisa, which follows the coast almost all the way. The trouble is that tunnels succeed each other in rapid succession, thus continually breaking off the view of the sea and of the rocky coast.

After leaving Levanto, a small town situated on a semi-circular bay, and going through a long tunnel, you soon come to what are called the villages of the Cinque Terre. Each village is separated from the other by lofty cliffs. The vines cover the face of these bold cliffs, which are almost perpendicular. As such places can be reached only by ladders or ropes the difficulty of working the vineyard and of gathering the crop of grapes can easily be imagined.

Almost as striking are those places where the vines are trained upon wire across gorges made by the streams which cut the rocky coast. This whole region is probably unique in its viticulture. Only men like the Italian peasant farmers, who love the vine and its luscious fruit, would go to so much labor and trouble as to plant vineyards on the face of sheer cliffs.

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Hats for Little Folks

(Continued from page 10)

heavy linen collars and cuffs scalloped and buttonholed in linen. The accompanying scarf tie should be red, too, but is often black.

A soft dull blue is used in the same way upon the black and white check, and attractive Russian frocks of dark-blue serge are made up on the same general lines, with the bright color appearing in belt, cuff and collar.

Other checks and plaids, particularly in the blue and green colorings, are successfully used for the little frocks and are usually trimmed in bands of plain silk or in braid. Bands of plain black satin are effectively used upon the blue and green plaids, and upon other color combinations as well, and bands of silk in one of the colors most pronounced in the material are liked for trimming. The wide soft, flat silk braids are smart trimming for models upon somewhat severe Russian lines, and a little fine soutache braiding sometimes appears upon dressy little frocks, while of course soutache as a straight edge or finish upon trimming bands, collars, cuffs, etc., is very generally used.

A great many mothers now dress their little children in washable materials the whole year round.

For play frocks one-piece models of the kind known as Russian, though they retain little of the Russian character, are enormously popular and the designers contrive to achieve much variety within the limits of this type. The cut of the neck and shape of the collar have much to do with the distinctive character of the model, and the trimming, though simple, varies greatly.

Uncommonly good-looking band trimmings are offered at the trimming counters and the designers make use of these very freely for the trimming of the one-piece models in linen, piqué, galatea, rep, gingham, etc. These bands show embroidery designs in cross-stitch or other simple stitch upon a ground of white, natural tone, gray or other soft-toned linen, and are very effective when used with a plain-colored material.

Checked, dotted or striped materials have trimming details of plain color and white is often brightened by bold dashes of color, though many mothers prefer to dress their children in all white, and nothing is cooler, fresher and more practical for the laundress.

There are some delightful little Russian frocks of white linen embroidered in bright red and adorned by wide belts of red patent leather, and one little frock of cream batiste had wide bands of red embroidery passing over the shoulders and running to the bottom of the frock in front and back.

A Maori Wedding Invitation

The most hospitable of hosts and best of good fellows at all times, the Maori excels himself on the occasion of a marriage feast. The invitation to the wedding is always sent by hand and the following is a literal translation of one of these "cards of invitation": "To you Maki Pirihī sends greeting. Tomorrow, Kupappa, my sister's child, weds Rata Remi, Chieftain of Toi-Toi. Come thou to the 'hui' (feast), thou and thy wife. There are many guests; therefore come soon."—Wide World Magazine.

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heavy Venice
lace, outlined
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insertion. Yoke
is inlaid with
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Irish pattern
lace. Panel
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embroidered in
silk, rows of lace
down entire length of
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cuff tucked, tucked net
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of these beautiful pins by return mail **Free**.
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Plays and Players

(Continued from page 17)

pany's tour of this
country will be located
in towns and cities
where first-class
grand opera is largely
a matter of hearsay.
The tour will include
engagements in Can-
ada, Mexico and
Cuba, and will extend
in the United States,
from coast to coast.

Besides the com-
poser, the prima
donna and the princi-
pals, the production
will bring to this
country Luigi Illica,
the librettist of
"Ysobel." Signor
Illica also supplied the
libretto of "Tosca,"
"La Boheme," "Ma-



CHRISTAL HERNE

comes to New York
this fall after a sea-
son's run in Boston,
and if its success else-
where is anything like
that of the "Rebecca"
books, it will probably
be played for a long
time to come. Miss
Edith Taliaferro, a
very young actress
who has understudied
her sister Mabel the
last season or two,
will be given the title
role in the New York
production.

Mr. Charles Froh-
man imported "The
Dollar Princess" and
"The Arcadians" from
the Gaiety Theater, in
London, in the last

two years, and now along he comes with
a third English musical comedy, "Our Miss



MARGARET ANGLIN

dame Butterfly," and other standard
operas.

Everyone who has ever read the book
loves Rebecca of Sunnybrook Farm and
will be glad to learn that the story has been

successfully adapted
to the stage by the
author herself, Mrs.
Kate Douglas Wig-
gin, assisted by Miss
Charlotte Thomp-
son. The stage ver-
sion retains a great
part of the charm
and humor of the
original. None of
the characters or in-
cidents that have de-
lighted the readers
of the book have
been omitted—Uncle
Jerry Cobb, Emma
Jane and Clara Belle,
and the unlucky
Simpson family—all
are present, as well
as Mr. Aladdan,
whose patient love
for Rebecca is re-
warded at the final
curtain. "Rebecca"



H. B. WARNER



GERTRUDE ELLIOTT

Gibbs." The pro-
duction is especially
interesting because
it brings back to the
local stage Miss
Pauline Chase, the
so-called "Pink Pa-
jama Girl," who
made a hit here
years ago in "The
Liberty Belles" and
has been enjoying
her fame on the
other side of the
water. It was she
who played Peter
Pan with so much
success in London.
Her return to New
York was in the title
role of "Our Miss
Gibbs."

The plot centers
around the romance
of a department
store girl, Mary

Gibbs by name, who loves and is loved by Lord Eynsford. Their love affairs become very much entangled when she reads a report of his engagement to another and she indignantly denounces him and refuses to see him any more. Of course it is all straightened out in the end and Miss Gibbs of the department store marries the man whom she wants and who wants her.

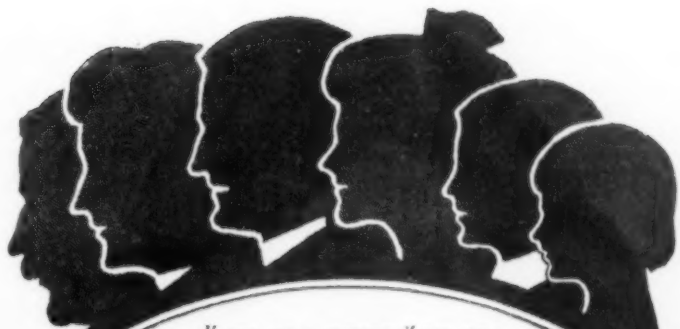
Miss Maude Adams will appear in the title role of Rostand's much-heralded play, "Chantecler," after she has finished a brief tour of the South in her last year's success, "What Every Woman Knows." This production of the barnyard epic will be a costly one and Miss Adams' name can certainly be counted upon to make it popular, whatever one may think of her fitness for the part of the Cock. Mr. Frohman is said to have paid Rostand \$20,000 merely for his option on the play.

Miss Ethel Barrymore will have a new play by Sir Arthur Pinero, in which she will appear just as soon as she has finished her tour in "Mid-Channel." Margaret Anglin is to appear in a new comedy by Louis N. Parker. Chrystal Herne, the daughter of the late James A. Herne, is this season appearing in a revival of that fine old play, "Diplomacy." H. B. Warner continues his great success as the burglar in "Alias Jimmy Valentine." Kitty Gordon, the new English actress, has been brought over by Joe Weber to appear in a new comedy. In private life she is the Hon. Mrs. Constance Beresford, as she married a cousin of Lord Charles Beresford. A dispatch from London has just announced that in the will of the late Holman-Hunt, the celebrated painter, who died recently, a life-sized portrait of Kitty Gordon is bequeathed to the fair subject herself. The famous artist induced Mrs. Beresford to pose for him some years ago, saying that in figure, features and coloring she was the ideal English beauty. She claims to be the inventor of the new matinee hat, a big picture chapeau with a frilled bandeau, only in this case the bandeau forms a part of a very pretty cap that remains on the head when the cap is removed.

In a play by the euphonious name of "Smith" John Drew opened his season this fall. W. Somerset Maugham, the author, aims the arrows of satire at the frivolity and shallowness of London society. It discloses an interesting character in the hero, who after leaving London, becomes a farmer in South Africa and returns to find himself sickened by the idle, useless lives of his sister's social set. Recognizing a normal, healthy woman in "Smith," the parlor maid, he sets a new example by marrying her.

"Madame Sherry," no relation to the wine, but a new musical production written by Messrs. Otto Hauerbach and Karl Hoschna, started the regular season in the New Amsterdam Theater. The cast is headed by Miss Lina Abarbanell, who has the prima donna role, and Mr. Ralph Herz, the talented husband of Miss Lulu Glaser.

"Madame Sherry" was produced originally by Mr. George Edwardes in the Apollo Theater, London. It is said the main theme only of the story has been retained in the present version. To indicate how the piece has been Americanized it is sufficient to say that the scenes are all laid in and about New York, that of the first act being in a studio, the second the saloon of a yacht and the third the after-deck of the yacht while anchored off Coney Island.



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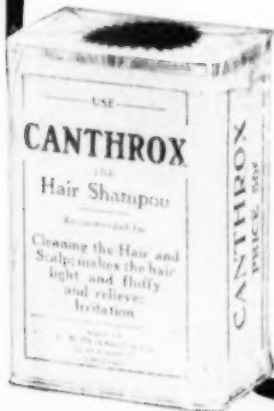
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Common Sense and Health

(Continued from page 15)

Too much covering about the neck, or what is sometimes called "bundling the neck up" in scarfs or furs in cold weather, is not advisable, as it has a tendency to render the throat delicate and liable to cold, soreness, etc.

Next as a means of warding off colds comes exercise. In this country more than half the winter is fine, bracing weather—cold, perhaps, but extremely healthful. Let street cars, carriages and cabs go whizzing past you on such days, and walk—tramp, if it is necessary, with well-shod feet through the snow. While you walk, breathe, not the little, sniffling breaths some women take, but deep, long abdominal breaths. Fill your lungs with splendid fresh air many times a day. You will live much longer and be a great deal healthier for doing this.

Diet is important too. The chill of winter requires warming food, but warming food does not mean that one must overeat. Every woman who keeps house ought to know something of the chemistry of food, enough at least to understand its health-giving and heating properties. The housewife who possesses this knowledge and puts it into practice will find the family doctor's bills rapidly dwindling.

The daily abuse of the stomach, from overeating, from loading it with indigestible food and, worst of all, expecting it, as many society people do, to take care of heavy midnight suppers, is the source of many colds that are often laid to other things. Many an attack of indigestion is followed almost immediately by a heavy cold that is frequently very hard to cure. And a cold is often an indication of indigestion that is otherwise unrecognized. Overfeeding is as dangerous at times as underfeeding, and a cold contracted by a man or woman fed to repletion is more difficult to cure than the same cold would be in a hard-working person whose body was not weakened by eating too much rich food.

The lesson in all this for the housewife is that with properly planned and prepared food she can ward off a multitude of diseases that follow unhygienic living. For a proper diet is one of the surest roads to health.

A short, leisurely walk before meals promotes digestion, but after a substantial meal rest of mind and body should be taken for an hour.

A change of diet aids digestion, but too great variety of foods and beverages at a single meal is injurious.

Brain-fag induces nervous dyspepsia.

Never stoop, move quickly or ascend stairs or steep places soon after a meal.

Pineapple juice is a vigorous aid to digestion. Ripe apples aid the digestion of meat. Horseradish aids fat to digest. Cauliflower is an easily digested vegetable.

We have our lives in our own hands to a great extent. If only we have strengthened our will—and it is at least as cultivable as muscles—we can help our own frame to a condition of health that will defy disease and oppose even the influence of old age. What we eat, after fifty years, is of the utmost importance. If we yield to every passing temptation we are miserably weak, and not worth much in the world. But "he that controlleth himself is greater than he that taketh a city." We all know—some of us very intimately—persons who are incapable of resisting

the attraction of a favorite dish, like the Scotchman in the old story. Arrived at a friend's house to dinner, he notices a savory smell, and asks the man who is helping him off with his coat, "Is there haggis?" "Yes, sir." "Eh, but I'll be bad the morn," is his comment.

Far worse than death it must be to inflict on our households a condition of chronic invalidism, with its wearying ups and downs, its hopes and fears, its endless trouble and tax upon patience. When a sick-room becomes the central point, as it were, of a family, the members of it see life at a depressing and enervating angle. The very sunshine itself is regarded from the point of view of the invalid's welfare. Everything is subordinated to the one idea. The patient knows this, and recognizes that there can be no happiness in the household so long as this wearing anxiety continues. What would not that patient give to be able to slip quietly out of life and relieve the dear ones from their heavy burden of care? To die would cause them grief, but the sense of loss would begin to decrease from the very day of bereavement. The cares of long nursing and tending, on the other hand, grow heavier and more trying as the weeks go on, with fatigue and anxiety telling upon the nerves of all.

Let us, then, see what common sense can do toward keeping us healthy and energetic and a joy to those about us, instead of a cause of care.

Cultivate Art of Smiling

Everyone likes to see a smiling face, and to smile becomingly one must cultivate a cheerful and sympathetic condition of mind. The face wreathed in smiles is like perpetual sunshine in a house. It is irresistible, and conquers all hearts.

A smiling mouth loses half its charm if the eyes do not correspond; for the eyes are the windows of the soul, and the smile that lies only about the lips soon dies away, leaving an indifferent spirit to survey and chill the world, says Woman's Life.

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Apple Recipes

By Madeleine Brown

APPLE PUDDING.—One quart of flour, one pint of milk, one pint chopped apples, one saltspoonful of salt, two tablespoonfuls of butter, three teaspoonfuls of baking powder. Make a dough of flour, milk, butter, baking-powder and salt. Roll upon the board and spread with the apples, roll over and over, pinching the sides and ends. Place in a baking pan with one-half cupful of butter, two cupfuls of sugar and three pints of water. Bake an hour and a half. It makes its own sauce.

APPLE SNOW.—This is a delicious, pretty and inexpensive dish, which is especially nice for supper at children's parties. Take five good-sized apples, peel, core and cut them into quarters; put them in an enameled saucepan with the rind of a lemon and enough water just to keep them from burning. When tender take out the peel and beat the apples to a pulp. Let them cool, then add the whites of five eggs, beaten to a stiff froth, and four tablespoonfuls of sifted sugar. Continue beating until the mixture is perfectly stiff and as white as snow, then pile on a glass dish and garnish with angelica, dried fruits or colored jelly.

APPLE TRIFLE.—This is made with the snow as just described instead of whipped cream. Soak a large sponge cake or several small ones in raisin wine or sherry until quite soft; then pour over a pint of boiled custard, made with the yolks of the five eggs used for the snow, and when it is cold pile the apple snow on top. The snow must not be made many hours before it is required, and should be kept in a very cool place.

KENTUCKY PIES.—Steam six large tart apples and run them through a colander; stir in while hot one spoonful of butter; when cool, stir in the yolks of three eggs, the rind and juice of one lemon and one teacupful of sugar, which have been beaten together. Bake in a moderate oven forty minutes, in a deep plate, as squash pies.

APPLE WASHINGTON PIE.—Two large apples grated, whites of two eggs, large cupful of sugar, juice of half a lemon; beat this until thick and white and spread between layers of Washington Pie (which is really a plain jelly cake) and then heap some on top.

DELHI PUDDING.—Pare and core four large apples, put them into an enameled saucepan with two tablespoonfuls of water, a teaspoonful of chopped lemon rind, two tablespoonfuls of brown or sifted sugar, and a little grated nutmeg. Stir them gently until soft. Make a good pie crust, roll it out thin, spread the apple mixture over it, sprinkle on the currants; roll up, tie in a floured cloth and boil for two hours. Serve with sweet sauce or with sugar and milk. This is a really delicious family pudding, and forms an agreeable change from the ordinary winter routine.

DEEP DISH APPLE PIE.—Take a pudding-dish and invert a teacup in the center of it. Fill in the dish with apples cut up fine until you get to the top of the cup. Season with sugar and nutmeg and cut up small pieces of butter and place at intervals all over the top. Put on an upper crust and fasten tightly on the edges. Now cut a cross on the top of the cup and fold the edges away, pressing tightly against the cup. If the apples are not very juicy, add a little cold water to the dish. When the pie is served, slip a knife around the top of the cup to loosen the crust, and remove the cup from the dish; it will be found that the cup is full of juice and the apples beautifully steamed, as the loosened juice rushes among them. This pie is particularly recommended for children on account of the absence of an under crust. It is an especially delicious and wholesome dessert, which is sure to be a general favorite. A very delicious addition to this dainty is to serve a spoonful of whipped cream on each piece of pie.



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Treatment for Fainting

If one may judge from the fiction of one's grandparents the act of fainting or becoming unconscious almost took rank as a social accomplishment. The young ladies, and often even the young gentlemen if they were very fascinating, spent a great part of their time in swoons; and as extreme emotional sensibility was the key-stone of fascination in Byronic days it follows that these incessant and alarming syncopees were the direct result of emotional shocks.

Now although it is true that emotional shocks will cause fainting spells in certain persons, still one cannot resist the impression that many of these otherwise excellent young persons were either giving themselves a treat or at least weakly yielding to an unfortunate social taste. Still it may be conceded that the conditions of those days were more in favor of fainting than are our own, says the Youth's Companion.

The corset of sixty years ago was a cruel and unyielding instrument of torture, exercising its pressure in such a way as to interfere with the breathing apparatus; athletics for girls were almost unheard of, and few rooms were properly ventilated, especially bedrooms, all of which causes may have conduced to that condition of cerebral anemia which is the underlying reason for a fainting fit.

Cerebral anemia means an insufficient supply of blood to the brain and may be brought about in various ways. When a person faints from a sudden shock caused by an accident or from some unnerving sight or sound it means that the feeding of the brain with blood has been sharply interfered with, resulting in a temporary loss of consciousness.

A hemorrhage from any part of the body will act mechanically to produce the same result.

Persons with weak or disordered hearts often faint readily, because any sudden demand upon the heart may cause it to send out a hurry call for more blood than the system is able to supply. The same thing is often seen when a person convalescing from an acute illness faints from a slight exertion, sometimes even from a too abrupt change of posture. The blood rushes down to meet the call upon it and the brain is left with too little to go on with for the moment. This also applies to sufferers from chronic anemia and to persons with defective circulation, whose blood supply is always insufficient.

For a simple fainting spell but little treatment is needed. The patient should be placed in a horizontal position in order to equalize the circulation, and should be allowed plenty of fresh air. A whiff of ammonia cautiously given acts as a quick stimulant. In a case of prolonged faint cold water may be sprinkled over the face and chest, or a mustard plaster placed over the region-of the heart.

"I don't like your heart action," the doctor said, applying the stethoscope again. "You have had some trouble with angina pectoris."

"You're partly right, doctor," said the young man sheepishly, "only that ain't her name."—Ladies' Home Journal.

"I'm going abroad. What ought I to have on the boat?"

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In addition and more important than all other advantages combined it **stands the heat of the stove** far longer than any other, and that is the real test of a stove polish.

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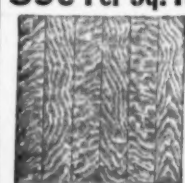
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The Woman Who Hustles

Women who hustle may be divided into two classes, the brainy ones, who, with an objective point ever before their mental vision, collect their forces, and eventually come out winners, and those who, while perhaps as gifted as the former, are what might be termed "general hustlers." These are always in a hurry, always pushed for time, their minds are in a perpetual muddle, and they manage to keep things in a corresponding state of perplexity.

The hustler who "gets there" is of course the one who, with concentrated mind, and a firm will power at the back of it, works on. She can stand disappointments, doesn't talk much about her affairs; that is to say, she does not give away anything of moment to herself, is pleasant, and, as a rule, true-hearted, making hosts of friends as she goes through life, and perhaps a few enemies. If this hustler is a business woman, she gets the details of every branch connected with her particular line at her finger ends, works well and ungrudgingly, and, when her opportunity comes, she is waiting for it. If, in her opinion, it is long a-coming, she makes it, says Woman's Life. Cream always rises to the top, and when she becomes the proprietor of a business, as is inevitable, she launches out with innovations that pay.

Should the hustler be an actress or singer, the same principle is observed. She doesn't just get through the necessary rehearsals and performances because—"Well, one must live, you know"—and then hobnob with a pleasure-seeking company either in or out of the profession. She, too, works hard to master the technique of her business. The actress reads good authors, makes a text-book of Shakespeare, improves herself in every possible way, and becomes a mistress in the art of graceful postures and gestures, with the result that she finds her level and becomes a star.

The singer studies, besides production, phrasing and solfeggi, the many languages she will need in her profession. She also acquires, if she does not already possess it, the precious gift of sympathy, and learns to put her soul into her songs, and, when playing an operatic role, to identify herself with it. She hustles for all she is worth, and becomes what she has all along intended to be, a noted singer.

The hustler who writes for a living will put herself into her work, will let the very best that is in her come out at the tip of her pen. She will try, besides having a monetary object before her eyes, to write so as to give a message and to reach the hearts of her readers.

Then there are the brainy hustlers in the homes, those who keep the household wheels so well oiled that one never knows when the work is being done. Each day of necessity brings its work; but not the least portion of yesterday's labor is ever allowed to encroach on today's. The sewing is kept under, and the most made of every penny.

What a contrast to the general hustler, who is a source of worry to those about her as well as of wonder to herself. She cannot help thinking that so clever a woman—for she is sure that a goodly portion of talent is hers—should accomplish more, and get on better. She overlooks the fact that in rushing about in pursuit of this, or with the object of seeing to the other, she is scattering her forces, the very elements that make for success. If a business woman, she makes appointments and does her

best to bring, say, a prospective client or customer to her way of thinking; but very often fails to convince them. She generally has so many irons in the fire, so many ideas in her head, that it is impossible for even one to come to successful issue. Very often she wears herself out for the sake of nothing at all; her nervous system becomes weakened, and health impaired in the rush and bustle. She cannot see that her energies are scattered, and consequently she lacks the reserve force necessary to success.

"Sot"

Mayor Magee, of Pittsburg, was talking about an obstinate man.

"He is 'sot' in his ways," said the mayor. "He is as bad as the old planter of history.

"An old planter in the palmy days before the war was blown up in a steamboat accident on the Mississippi. They fished him out unconscious. At the end of an hour's manipulation he came to.

"Where am I?" he asked, lifting his head feebly.

"Safe on shore," the doctor told him.

"Which side of the river?" he inquired.

"The Iowa side," the doctor replied.

"The planter frowned. He looked at the turbid, yellow stream. Then he said:

"Just my luck to land in a prohibition State. Chuck me in again."—Philadelphia Record.

The Motor Was Working Well

A Canadian lawyer tells this story:

A bailiff went out to levy on the contents of a house. The inventory began in the attic and ended in the cellar. When the dining-room was reached, the tally of furniture ran thus:

"One dining-room table, oak.

"One set chairs (6), oak.

"One sideboard, oak.

"Two bottles whisky, full."

Then the word "full" was stricken out and replaced by "empty," and the inventory went on in a hand that straggled and lurched diagonally across the page until it closed with:

"One revolving doormat."—Everybody's.

Easily Explained

"There's one thing about you suburbanites that I never could understand," said the city chap.

"What is that?" queried the commuter.

"I've noticed time and again," continued the city chap, "that when you fellows reach town in the morning, and again when you start for home in the evening, you have a happy look. Now, why is it?"

"Oh, that's easily explained," replied the other. "After the day's work in the city we are always glad to get out of it, and after a night in the country we are always glad to get back."—Chicago News.

Like Son, Like Father

Brilliant Ned Hamilton, well-known journalist of the Pacific Coast, has a son who is in one of the California universities.

The son did some writing about a football game, or some such thing, that pleased the editor of the college paper, and he wrote a little piece about the rising young author, telling his school history and all that, and concluding with these words: "His father also writes."—Saturday Evening Post.



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Her Righteous Indignation

(Continued from page 44)

profession and under the full sacredness of her matrimonial "for better or worse" she would work mightily, and in a silence which all the children and Henry Clay, too, had long since learned to respect and never disturb. The cottage at such times would receive a fresh coat of whitewash; the fences overhauled, and the lace curtains, already immaculate in their whiteness, again laundered, or the garden hood and weeded until it blossomed like the Scriptural desert transformed.

"I jus' mus' get to work an' do some-thin' ha'd when I feels my right'us 'dignation risin', for if I didn't I might get mad an' say things that a 'fesser of 'ligion an' a 'spectful wife shouldn't," she declared. So the fires in her soul were transformed into the energy that made her home and its surroundings a pattern for neatness and thrift.

On various occasions when the fires raged most furiously, and were in imminent danger of bursting forth into a consuming, destructive flame, and there was nothing more upon which she could expend her energies about the home, Tilda would borrow a neighbor's carpets or clothes, and without remuneration scrub and wash until the fires were subdued or held under control. She would then return them, saying with grateful appreciation, "I thank yo' for helpin' me in my right'us 'dignation from disgracin' my 'fession an' my fam'ly."

The woman's suffrage movement had found its way into Hillside, and Miss VanLeer, Miss Mason and Mrs. Belman were its organizers, and Henry Clay Hopps one of its first converts.

Henry Clay came home from the first meeting with an alacrity and display of energy unmanifested for many years, and, as he displayed a circular announcing the next meeting in the town hall, urged "Yo' go an' join th' mov'ment, Tilda."

"What mov'ment, that?" Tilda asked with little show of interest, as she kept on with her washing.

"Th' woman's sufferin' mov'ment. Her' it is on this paper," replied Henry Clay enthusiastically. "Miss VanLeer, an' Miss Mason, an' Missus Belman ar' members, an' all th' 'spectable ladies in th' town is joinin', an' I wants yo' t' go."

"Woman's sufferin' mov'ment? Phew!" sniffed Tilda, contemptuously and in disgust. "Guess I been a member o' that mov'ment for many a year, an' needn't have Miss VanLeer nor no one else tell me 'bout it."

"But this am t' vote an' hav' yo' say like th' men," Henry Clay informed Tilda.

"Guess I don't need t' join no mov'ment t' hav' my say if I wants it," replied Tilda loftily and with a meaning that Henry Clay could not mistake, and as the rubbing suddenly became more vigorous, and the silence more pronounced and ominous, he realized that Tilda's righteous indignation was rising, so he discreetly withdrew, saying, as he departed, "I's goin' t' 'pose yo', too."

"Yo' is?" was the only outward expression that Henry Clay heard as he hur-

ried away, but—it was this ambition of his that proved his undoing.

That suffrage circular, but partly comprehended by Henry Clay and entirely misunderstood by Tilda, fanned the embers of a long-smoldering, outraged womanhood into a flame that was in danger of bursting its confines of matrimonial vows at any moment, and break forth into a consuming wrath; and all the neighborhood was awakened to observe that something unusual had aroused Tilda's righteous indignation, for there was a great display of whitewash, lace curtains freshly laundered, carpets scrubbed, and an appeal from Tilda to various friendly housewives for gratuitous work.

"What's the matter now, Tilda?" inquired a sympathetic neighbor.

"I's full o' 'dignation, right'us 'dignation; too full fo' ut'rance," and she went off in silence with a roll of carpet under her arm, but with the determined tread of one bent on conquest.

This spirit of Tilda's continued for one whole week, and all the while Henry Clay was attending the meetings of the woman's suffrage movement, and spending most of the balance of his wakeful hours at Pete Prosser's blacksmith shop discussing what he had heard, and paving the way for his own entire undoing. He declared "Women ought t' vote! Miss VanLeer said so, an' I's jus' goin' t' see t' it that my wife does. I'll send her t' th' meetin' on Tuesday while I goes t' th' poles."

Tuesday was election day, and the woman's suffrage movement was holding a great rally to promulgate its doctrines and rights. The men might alone vote that day, but they were laying their plans which would eventually allow the women to stand by their side their equals in a voice by the ballot.

It was about noon of the auspicious day when Henry Clay came whistling gaily up the walk around to the rear door of the house where Tilda was energetically at work with three washes for that day. Alas! Alas! A woman's disappointed hopes and righteous wrath and a smouldering volcano are much alike—none can tell when either may burst forth into overwhelming destruction.

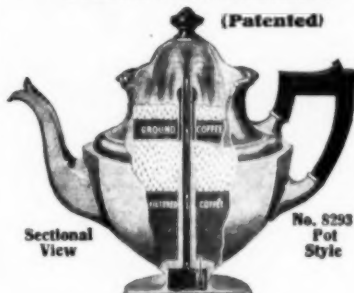
"Tilda, put on yo' hat, an' go with me t' th' sufferin' meetin' an' vote, will yo'?" asked Henry Clay in a voice so meek and conciliatory and persuasive it must have reminded Tilda of the very night he had asked her for her heart and hand, and with it brought to memory all the full fourteen years of her disappointment and the faithlessness of Henry Clay, for she turned with such a suddenness upon him, and with a look of such complete and overpowering contempt, that he trembled with a strange, mute incomprehending as she grasped him by the collar, and shook him with the full vehemence of her exploding wrath as she exclaimed:

"Vote! Vote! Did yo' say yo' want me t' vote? Yo' want me t' vote?" and she brought her hand, wet with the suds of an honest effort to support him, their children and herself, in a resounding slap on the

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side of his head. "Vote! Me vote! Yo' want t' heap mor' burdens on me!" Slap, slap went her wet hand. "Yo' good-fo'-nothin' (slap—slap), lazy, shifles' (slap—slap), disa'preciatin' cit'zen (slap—slap—slap). Yo' want t' heap mor' ha'dships on me (slap—slap); want t' get rid o' mor' o' yo' work as a man (slap—slap—slap); t' lazy an' shifles' even t' vote, yo' is (slap—slap—slap). Yo', th' husban' o' my bosom (slap—slap), an' th' father o' my chil'en (slap—slap), to' lazy t' stan' up an' vote (slap—slap—slap). I'll show yo'!"

"This am to' much; this am th' disgrace o' all disgraces (slap—slap—slap). After Marsa Abr'am Lincum set yo' free, an' make yo' a man, then yo' to' lazy an' good-fo'-nothin' t' 'preciate it (slap—slap). Yo' makes me 'shamed o' yo', an' yo' disgraces you' chil'en (slap—slap—slap). I'll show yo', so I will."

Then she drew him across the room in her indignation; she belabored him helplessly in his astonishment and overpowered by her wrath.

"But—but—Miss VanLeer, an' Miss—Mason—they—" stammered Henry Clay between the slaps.

"Miss VanLeer! Miss Mason!" shrieked Tilda, hitting harder than ever. "Don' yo' talk t' me 'bout them; they nev'r mar'ied; they nev'r join'd t' no man, 'spec'ly such a lazy, good-fo'-nothin', shifles', deceiv'n', 'bominal, disa'preciatin' pol'gy lik' yo' (slap—slap—slap), an' they don' know what they'll do 'til they is (slap—slap). An' Missus Belman! She!—well! she hav' her own reason fo' joinin' a woman's sufferin' 'socation (slap—slap—slap). But yo', yo'se got t' lis'en t' me her'after an' not t' Miss VanLeer, or Miss Mason, or Missus Belman (slap—slap). Yo' understan'?"

"I've born' yo're laziness; I've sported yo're chil'en, and yo', an' myself (slap—slap); I've honor'd yo' with faithfulness' (slap—slap), love (slap—slap—slap—slap), an' work fo' all thes' years. Yo've taken th' money I earn'd by hard work (slap—slap), an' spent it fo' bad rum, an' I born' it all in my right'us 'dignation (slap—slap—slap), but list'n t' me, Henry Clay, I WON'T VOTE FO' YO', an' I won't bear no such disgrace (slap—slap—slap). An' I'm don' with some things from this day force'r 'til def us do part, an' as long as we bof' shall live.

"See that door ther'? Now yo' go out'n her' t' them poles, do yo' hear what I say? Yo' go t' them poles an' stan' up on yo're hin' legs lik' a man, an' vote as a husban', and a father, an' a 'spectable cit'zen should; an' if yo' don't I'll show yo'. I'se don' with my right'us 'dignation, an' her'after, 'til def us do part, I'se goin' t' be jus' as mad outside as I feels inside.

Then Tilda turned Henry Clay about, gave him a push from her with a vigor and disgust that propelled him to the open door, through which he went with more energy than he had displayed in all his married life, and went to the polls, and voted with meekness—but as a man.

The next morning Henry Clay was awakened early; Tilda put an empty dinner-pail into his reluctant but obedient hand, saying, "When yo' earns it I'll fill it fo' yo'." and leading him to the door she pointed down the street toward the factory, saying firmly:

"Henry Clay Hopps, yo' go down ther' an' fin' work t'day, an' begin t' s'port yo're fam'ly lik' a man, an' member not t' com' back 'til yo' does, fo' I'se mad, sure."



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The Parrot, the Horse and "Otto"

By Frank M. Bicknell
(Concluded from last month)

"Uncle Lot!" expostulated Aunt Mattie, "you weren't at the battle of Lexington; you're pretty old, but not quite old enough for that."

Uncle looked flustered for a moment, then his nutcracker phiz split into a toothless grin. "He! he! he!" he chuckled, "that's a good one on me, Mattie. It must 'a' be'n my brother that was tew Lexin'ton. He was some consider'ble older'n me, but we did resemble one 'nother most powerful, so't folks couldn't always tell us apart, an' sometimes, after all these years, I can't tell which from t'other myself. Well, anyhow, when I fit tew the Mexikin war once our rations ran short an' we marched the hull blessed day without nothin' but wind an' promusses to put in our stummicks. I got putty long-waisted that time, I r'member, but, *Jesu-duss* priest! seems 's if 'twas a sight wuss now. I'm cruel hungry, Mattie, I surely be."

Mina Miner, whose primitive nature was as transparent as glass, rubbed her waistband pensively and cast occasional piteous glances at Aunt Mattie, like a patient dog pleading dumbly for a bone. She and Uncle Lot were like two children, almost ready to cry because they couldn't have their supper on the dot. We others could fully sympathize, however, though we tried to exercise decent self-restraint. Dinner at 11:30 A. M. and no supper at 6:30 P. M. don't form an ideal combination.

It seemed as if at last the time had come when Otto was to have his innings. I told Auntie I could go alone for Dud, but by the time I had got him back, even if he didn't have another fit of the balks, they would have perished from hunger, so I advised that we all go. I painted a vivid picture of death by starvation; Nettie added a realistic touch here and there, and furnished me with moral support in solid chunks. Auntie saw reason, and the whole shooting-match piled into the car—a pretty bulky load it was, too. Net sat on the front seat between Archie and me, so I didn't mind being crowded. Neither did she, so far as I could discover. If she did she was an accomplished dissembler.

I had expected to have to make the trip to slow music, but after a preliminary shiver or two, Auntie calmed down wonderfully. When I found her so quiescent I gradually turned on the influence till Otto was hitting the pike at a pretty good clip; and Auntie didn't whimper once—at least not audibly. As I figured it out, she preferred to risk quick death in a smash than face the torments of starvation.

We supposed on arriving we should find dear Dud with nose against the stable door, with the democrat in line behind him, and the parrot bossing things and commanding him to do the impossible. But no, not any at all, whatsoever! Not the shadow of a shade of a sign of Dud could be seen anywhere. We inquired among the neighbors, but nobody had seen him. A retired elderly rube, who was sitting on the veranda of the next house deposited, with all the emphasis of a picturesque vocabulary, embellished with plentiful double negatives:

"No, sir, no hoss hain't gone into that yard this evenin'! I be'n settin' right here sence ha' pas' six, an' the' couldn't not so much's a p'tater-bug 've got by 'thout me seein' of him. No, sir!"

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Where, then, was Dud? I take modest credit on myself that the obvious solution of the puzzle occurred to me. Evidently Dud yearned to lie down in green pastures some more, so when he got out on the main road he headed for the farm, where, doubtless, he now was.

Depend upon it, he's there. I'll go after him in the car if some one will go along with me to drive him back," said I, looking at Net with an eloquently pleading expression in my off eye.

"I'll go with you if Auntie is willing," she spoke up, responding handsomely. "You are, aren't you, Aunt Mattie, now you've seen that an automobile isn't such an awfully awful thing after you get acquainted with it. Please say yes, Auntie, dear, p-l-e-a-s-e!"

It was pretty nearly a case of needs must. Archie couldn't very well go, because the cow was audibly suffering to be milked, and he had his other chores to do. Still, I think if it hadn't been for the parrot, from whom she couldn't bear the pain of separation overnight, Auntie would have let Dud and the democrat stay at the farm till morning. Yet in the end she consented to my plan without too much reluctance. She must have seen by now that there was a certain sweet reasonableness about Otto if you treated him right and kept to the windward of the perfume; furthermore, undeserving though I am, Auntie likes me, and always has. She really thinks I may amount to a little something, for Net says she overheard her proudly telling a neighbor that her nephew Harold played pull-back on his college nine and helped win the prize.

Well, I put the front seat of the democrat into the tonneau, Net scrambled together a supply of impromptu supper, and we set off, outwardly decorous, but inwardly as happy as two kids on a Fourth of July morning.

"Everything comes to him who knows how to wait," said I, beaming on Net when we'd got out of sight of the house.

"Yes; wasn't it the greatest piece of luck?" she said, with one of those bubbly, gurgly laughs you read about. "That parrot is a blessing in disguise."

"No doubt as to the disguise part," I said; "but he sure was an angel unaware in masquerade all right that time."

You may be sure, old man, that I intended to make the most of the present situation and the opportunities I had been waiting for so long. Still, I took care not to scare Net by being too precipitate. For a while I pretended I had to use both hands to run the machine, and so let her feed me and herself alternately. Say, did you ever eat out of a girl's hand—ever have a fair maid, with the whitest, daintiest little hands in the world, pop cubes of bread and butter into your mouth after a strenuous seven-hour fast? If not, you've missed real solid bliss. Birdie's little bill was always open in time for the next dose, you may lay odds on that.

When we came to the hill where we'd dropped the provender I took it at about ten times the speed of our earlier ascent. Nettie's delight and enthusiasm gushed up and overflowed ad libitum.

"Oh, isn't this magnificent!" she exclaimed.

"Sure!" said I, with fond indulgence, "but, Providence permitting, I'll show you later a burst of magnificence beside which this will be pitiable squalor. Meanwhile, what do you say to going to the farm as

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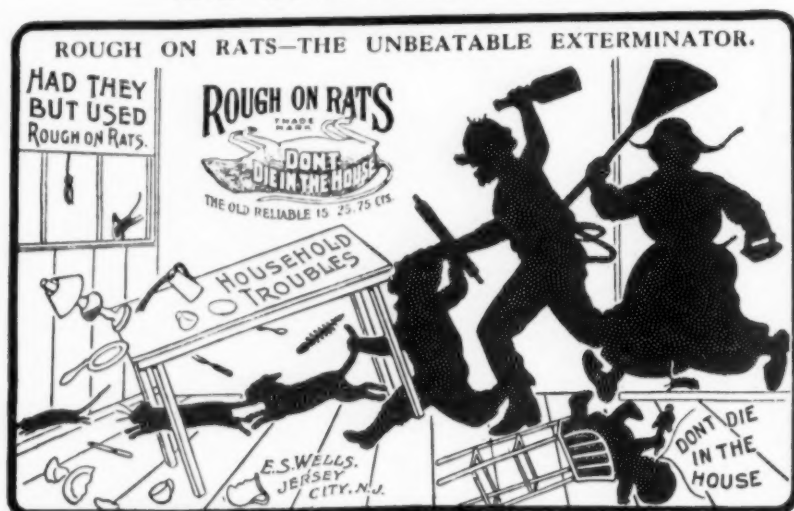
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we went before, via the Ravine Road?" I asked.

"All right," she agreed, "if it won't be too dark. The sun is setting."

It certainly was some dusky in there, and I hadn't yet lighted the big lamps, so I went ahead slowly—for that and other reasons.

"See here, Harold," suddenly spoke up Net, by and by, in about the darkest part of the R. R. "I thought you pretended a while ago that you had to use both hands to run the car."

"Well, to tell the truth," said I, rummaging around in my mind for a likely fib, "er—an auto is a mighty queer thing. A man may think he knows all about running it, and yet he's likely to get on to some new wrinkle 'most any day, d'ye see?"

She saw—I inferred by the way she laughed—and I noticed my arm stayed just where I had put it. Oh, yes, we ran through the Ravine Road some deliberate. It was awful dark in spots.

When we got out on the other road, which was fairly broad and straight and reasonably hard, I touched Otto up for a little sure-enough speed. Pretty soon I felt Net's two hands squeezing the biceps of my left arm, and her cheek snuggling up against my coat sleeve.

"Oh, Harold, isn't it glorious?" I heard her say. "It's—it's thrilling!"

It would have been spilling as well as thrilling if I hadn't had all my nerve right along with me. Say, now, do you know, it gives you a—a sort of a—a sensation to have a real queen of a girl get next to you of her own accord, even though half unconsciously, like that. It sure does tend to rattle a fellow's steering and cause trouble with trees and stone walls and things; but I made herculean efforts and managed to keep in the road—or mostly so.

"Hold on tight!" I said, and she did, while I let the escapement out another notch till we simply wiped the adjacent landscape into a continuous blur. "Speak when you're afraid, Net," said I.

"Oh, I couldn't possibly wait so long as that before speaking," said she.

I wished the farm had been in the next State, but all too soon we bumped up against it and had to stop. However, luck was still with child Harold; the blessed farm was Dud-less. The freak had shown up there all right, democrat, parrot and picnic supper, as per way-bill, but he was there no longer. The farmer's nephew—on whose head may countless benedictions rest!—had happened to walk out from the village on an errand, and was glad to undertake the wanderer's safe return. He had gone by the shorter road, so we had missed him.

"Life may be one long struggle, but it has its occasional respites," quoth I, as I helped Net back into the car, and gently squeezed her hand in transit. "Now we shan't have to return unsociably in separate vehicles. Are you a wee bit glad?"

"Oh, no," she said, with one of those effervescent laughs of hers that had on me the effect of champagne. "Of course I was just aching for a chance to sit in that rattlebang democrat and drive that balky old anatomy home all alone in the dark. I'm dreadfully disappointed, Harold."

She didn't look it, I'm bound to say, but settled down close to me as contented as a kitten in the sun.

"See here," said I, as we moved off, "now that Dud and the parrot are found,

suppose you and I accidentally get lost, eh?"

"Oh, how I wish we could!" said she; then added with almost tearful regret: "But it wouldn't do at all. Auntie would worry herself into forty-seven fits, and have the town crier after me, and call out the militia, and raise the roof of the universe generally till I was found. No; I'd like to awfully, but we must go straight home now, Harold—pretty straight, at least."

"All right, you're the boss," said I, heaving a noisy sigh of resignation. "Shall we thread the mazes of the R. R. once again?"

"Why, if—if—if you think it won't be too dreadfully dark—"

"Not for us," I said, "and I guess Otto won't mind. I'll light the acetylenes first."

Never, while memory sits upon her throne, shall I forget that trip through the Ravine Road. It was darker than Egypt and Cimmeria and the ways of a Philadelphia politician and all the other shady things you can think of combined. Net clung to me like ivy to the oak all the while, and I gave her moral and physical support till I almost had to steer with my elbow. I went more slowly than ever before, and just as an uncertain glimmer of twilight began to appear in front, I mustered up courage to succumb to provocation and—"Full on her rosy lips I kissed her."

It's amazing what a lot of progress you can make with a girl—the right sort of a girl, I mean—in a short time under favorable conditions. The village lights were twinkling in the middle distance when I became approximately coherent, and said:

"I can't marry till I get clear of college, but that will be in two years if I spunk up and do a little boning. Then, Net—"

"Oh, Harold, dear, I'm—I'm pretty young to marry," she whispered, with her face close to mine.

"I should hope so," said I cheerfully, "young enough so that two years hence you won't be too old to marry."

When we pulled up at the side veranda, Auntie, as anxious as a hen whose one chicken has strayed into the unknown, was there waiting for us.

"Why—why—where is the horse?" she asked.

Do you know, things so much more important had been happening that for a minute neither of us could have told whether Dud was in Jericho or at the North Pole.

"You scatter-brained children," exclaimed Aunt Mattie, "I do believe you've entirely forgotten what you went for!"

"Get up! Get up, lazybones!"

"Whoa!" yelled the farmer's nephew, jerking Dud to a stop in the driveway behind us.

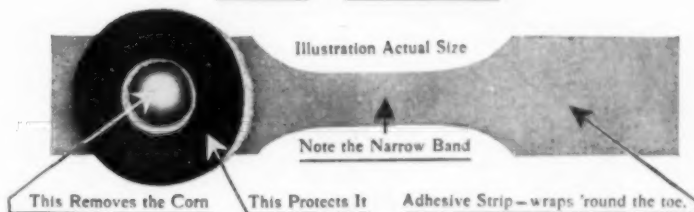
"The critter balked on me, Mis' Fitch," the boy explained, in an injured tone. "He did balk somethin' fierce, so't I cal'lated one spell I never was a goin' to git him home."

Neatly Hit Off

Mrs. Ella Wheeler Wilcox hit off in a neat epigram a notorious difference in the world's treatment of the sexes.

"To say," she observed, "that everybody is talking about a young man is a eulogy; but to say that everybody is talking about a young woman is an elegy."—Tribune.

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(50)

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Which Qualities Do Women Most Admire in Men?

In order to see what women had to say on this subject, we asked the opinion of several ladies in all walks of life, in business, on the stage, in society, the busy mother at home, the young girl just out of school, etc. The following are some of the replies we received:

Love of parents, unselfishness, and an ability to make his way in the world, when thrown entirely on his own resources. — Miss E. A. W.

Most women admire courage in men; it must also be admitted that the majority prefer good-looking men. But the quality pre-eminent in every woman's opinion is consideration, if it is only consideration for herself, though, to do them justice, most women prefer to see the consideration extended to others. — Mrs. E. G.

A heavy bank roll, a generous disposition and a good temper. — Miss E. B.

All women like brave men; there is no quality which appeals to them so strongly; cowardice is the unforgivable sin. Next comes honesty. The poet did not exaggerate when he wrote: "An honest man's the noblest work of God." Then the man with the strong sense of humor never lacks the appreciation of the gentler sex. — Mrs. J. K.

The qualities most admired by women in men are summed up in one word, "Manliness." This includes the qualities of self-control, sincerity, tenderness, etc., for to be truly manly must embrace all these. A true man, whether he be a gentleman or a laborer, is instinctively courteous to women, tender to children, and considerate to all. — Mrs. L.

Assuredly handsome, clever, kind; No spendthrift, nor yet of niggard mind.

Irritable never, modest, good, Doing always as gentlemen should. Energetic, courageous, just— A man decidedly you can trust. Loving, merciful, generous, true,

Minding his business ably, too. Athletic, courteous, of stirring worth; Not discontented with life on earth. — Miss A. T.

What is that, above all, a woman likes and admires in a man? It is not good looks, energy, or decision, though each of these makes its impression upon her susceptible heart. It is manly tenderness. This a woman confesses. "If men," she says, "in their strength and courage and independence are enviable, men in their gentleness are irresistible. Manly tenderness has a peculiar charm." — Miss A. D.

The qualities women most admire are truth, honesty, moral courage, and will enough to rule a woman with kindness. — Mrs. B. M. T. W.

A man of wisdom, prudent, just. A man of courage, firm and fit to trust. — Mrs. W.



Gentleness, especially in his dealings with the lowly, the weak, and the sorrowful. Readiness to give a helping hand and an encouraging word to his struggling fellow creatures. Willingness to acknowledge any little help rendered to himself. As quick to praise as blame. — Miss J. E.

Sympathy with humanity is a most attractive quality, and it must be recorded that a sympathetic nature or manner is very magnetic. Man is strong, therefore the weak instinctively turn to him for help, advice, sympathy. It may be something of a trifling nature or heart hunger for something more satisfying. How gratifying, then, to be able to speak of one's most effervescent as well as deepest interests to one who will respond in the spirit of kindness. It is a quality which draws human hearts to its possessor even

as a flower turns to the sun to drink in brightness, and that warmth which reaches the heart. It is the highest and most appreciated form of manliness. — Mrs. C. B.

Of beauty, just enough to bear inspection; Of candor, sense and wit, a good collection;

Enough of love for one who needs protection;

To scorn the words—"I'll keep her in subjection."

Wisdom to keep him right in each direction,

Nor claim a weaker vessel's imperfection. Should I e'er meet with such in my connection,

Let him propose, I'll offer no objection. — Miss E. G.

COURAGE.—The lower type of mere virile physical courage in the first place, the lack of which it is the deep instinct of the sex to despise. In a higher degree that moral courage which expresses itself in decision, self-control, "masterful" authority, in ever varying shades. The feminine love of moral courage is one reason why religious leaders, even of the foolishly fanatical type, have invariably a bodyguard of devoted women admirers. Women of the finer type think deeply and feel deeply on spiritual matters, and when they see courage in taking a stand and leading a crusade on subjects in which they are so sincerely interested, and on which few men declare themselves, the fact exercises a vast magnetic influence over them. — Miss A. S. F.

Sheridan, the first time he met his son Tom after the marriage of the latter, being seriously angry with him, told him he had made his will and had cut him off with a shilling. Tom said he was, indeed, very sorry, and immediately added: "You don't happen to have the shilling about you now, sir, do you?"

The fortunate man is generally a skeptic. Perhaps it is because he has sufficient leisure for self-analysis. — Life.



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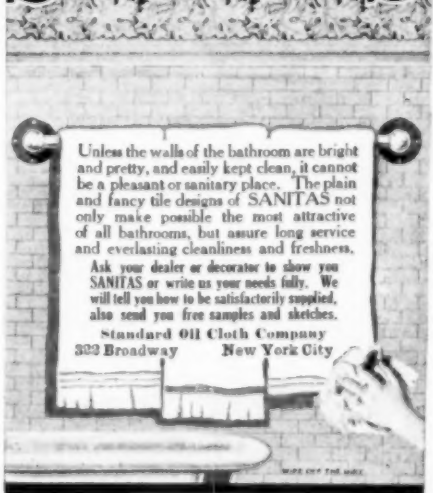
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Fiction as a Diet

To the serious minded, the value of fiction as a diet would seem about equivalent to that of froth as food. They would assure us that we might as well endeavor to grow fat by snuffing up the east wind, like the scriptural wild ass of the desert, as to build up either mental or bodily power upon a diet of fiction. But some of the apparently most useless things in the world are the most necessary to life, writes Woods Hutchinson, A. M., M. D., in Good Housekeeping Magazine.

We cannot eat froth, or digest the air or gas that its bubbles contain, but nearly half the bulk of our most important single food—bread, the staff of life—is composed of it. A loaf is a bubble of flour froth, and owes much of its digestibility and wholesomeness to the spongy, porous form which its gas contents give it. Plants cannot eat air, yet one of the principal aims of scientific tillage is to keep the soil bed well stirred up, so as to be porous and full of air, down to the very tips of the roots of the crop, that chemical and bacterial changes, without which no plant can live, can take place freely.

Food for the fancy may neither directly strengthen the intellect nor enrich the memory, but neither of the latter can either grow or keep healthy without it, any more than other living things can without sunshine and fresh air—those most ethereal and unsubstantial of things. A man can no more grow healthfully and happily with a starved and warped imagination than he can with a crooked spine. Man cannot live by bread alone, but by every word that proceedeth out of the mouth of God; which surely includes song and story and writing such as all ages agree to call inspired.

Murderer Accused by a Cat

"There was a murder of a woman at Lyons," says the Strand Magazine. "When the police came and inspected the body, which lay in a pool of blood, one of them drew attention to a large white cat on the top of a cupboard. The eyes of the cat were fastened on its murdered mistress with an expression of terror. No attempt was made to disturb it, and the cat was still there motionless the next morning. During the day the detectives brought in two suspected persons. They had scarcely entered the room when the cat sprang up, with bristling fur and glaring eyes, and, descending to the floor, began acting in the most astonishing manner. Both the suspected persons turned pale, and one of them, in a kind of panic tried to strike at it. The cat then disappeared. A short time afterward one of the murderers made a confession, in which the cat figured as the only witness of the crime which he and his companion had perpetrated. Both men were executed. This story was authenticated by the late Mr. Frederic Myers."

A Good Cow

A simple-hearted and truly devout country preacher, who had tasted but few of the drinks of the world, took dinner with a high-toned family, where a glass of milk punch was quietly set down by each plate. In silence and happiness this new Vicar of Wakefield quaffed his goblet, and then added: "Madam, you should daily thank God for such a good cow."—Once a Week.

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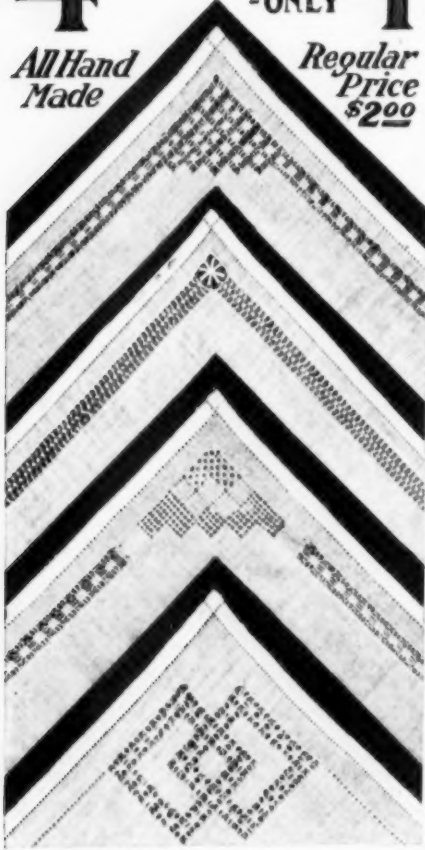
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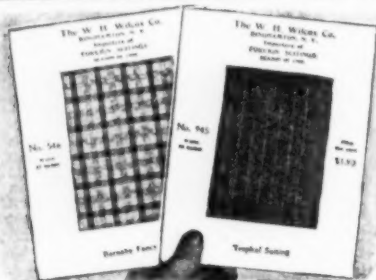
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A New Fad in Fancy Work

By Marie Dupont

Fashions change in fancy work just as they do in the world of dress, and in no branch of the work are individuality and artistic talent displayed more conspicuously than in the making of centerpieces for the dining or tea table. The woman who is proud of her napery and her china is always pleased with something new in embroidery or lace work.

Just at present the very newest fad in fancy work is to have the centerpiece match the china. These new centerpieces are certainly novel, and the woman who is clever and artistic in the use of her needle can, without difficulty, have centerpieces daintily worked to match any china she may wish to use.

For instance, if her best "set" happens to be of the new art china, of which there are so many designs shown now, the pattern can be copied without great difficulty and transferred to linen. The chief feature of this ware is usually the conventional design which appears at regular intervals. There are all sorts and shapes, of course, but the cup and saucer shown in the illustration are of a pretty white china, without flutings or ridges, on which appears a conventional design in a pretty shade of pink. On the tray cloth shown just below this is reproduced the exact pattern of the china, and it is further decorated with hemstitching and adorned in a novel way with a good-sized piece of drawn thread-work.

Another novel and charming centerpiece can be made by the woman who possesses the blue and white Japanese china that a year or so ago was so much used in this country. This is carried out on blue linen with white mercerized cotton and the well-known hawthorn pattern stands out most effectively on such a groundwork. Such a cloth would also be most charming on a tea table when blue and white china was used.

But perhaps one of the very daintiest schemes that I have seen for a long time is a centerpiece which is worked in exact imitation of the beautiful Limoges pattern china, with its pretty pink bows and green leaves. One of the illustrations on the next page shows a centerpiece worked on fine white linen with pink and green floss. For a very elaborate table I have seen a centerpiece of this pattern that was most beautiful, though, as it was made

of silk, not quite appropriate for the dining-table, according to my notions, as I think that only washable materials should be used on the table. However, this centerpiece was certainly "a thing of beauty" if not a "joy forever." The foundation was white taffeta, the bows and pink roses were beautifully executed in ribbon work and the leaves embroidered in green floss, while to complete the exact reproduction of the pattern a fine gold thread was worked in to suggest the gold line on the edge of the cups and plates.

Any reader who is anxious to try the effect of having her table napery worked to match her china can easily get the pattern traced on the linen she is intending to use at any good fancy-work shop, if she does not feel that she can do it herself.

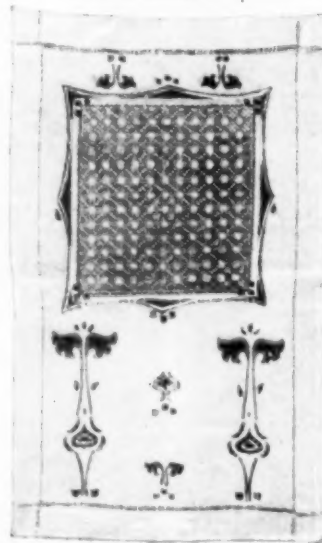
Take a cup or saucer with you as a pattern and explain exactly the shape you desire your centerpiece or traycloth to be—round, square or oblong. When the design has been traced on the material, choose your silks and wash ribbons, if part of the pattern is to be put in in ribbon work, of exactly the same shade as the designs on the china and shade colors on your centerpiece as nearly as possible in exact imitation of the way they are done on the china.

If your work is well done, you will be charmed with the result, and you will have the further satisfaction of feeling that you have secured something at once dainty and novel.

The hostess who does not feel a certain pride and pleasure in making her table look dainty and pretty is an anomaly. Of course delicate china, shining silver and well-chosen flowers help in securing the desired result, but after all the finishing touch is put by a dainty and artistically worked centerpiece.

The woman who can do such work is never at a loss in deciding what Christmas gift she shall offer to her women friends, for hand-worked centerpieces, doilies or tray cloths are always most acceptable. But occasionally she is at a loss to know how to give a touch of novelty to her work, for naturally there is a great deal more pleasure in working out some new idea or fresh scheme of coloring, and her friends are always delighted with something entirely new.

In these new centerpieces it is not the stitches or the amount



AN ARTISTIC TRAY CLOTH THAT MATCHES THE PATTERN OF THE CHINA

The linen tray cloth is worked in the design of the china, and is further decorated by hemstitching and a square of drawn work

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of work put into them that make them attractive, for some of the most effective designs are those that are carried out boldly. But whatever the design or kind of stitch employed, much of the real beauty of the work depends on the blending and artistic arrangement of the colors.

Almost every woman who is fond of fancy work has at some time or other tried her hand at ribbon work, and very pretty and effective it is. And as ribbon work can be introduced most effectively on these centerpieces, she will no doubt be pleased to revive the pretty fancy. Besides the ribbon work these designs demand the aid of delicate embroidery, drawn thread-work



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A CENTERPIECE IN LIMOGES PATTERN

This is worked in pink and green to match the design of the china

and hemstitching. For the whole idea of the work is to reproduce in table napery the precise colorings and patterns of the china, and to have a centerpiece that harmonizes exactly, line for line, with the design of the china. This fad is absolutely unique and is sure to have a great vogue.

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"I don't know," answered Mr. Chuggins in a tone of slight embarrassment.

"If you take it out, where will you go?"

"I can't say positively."

"How long would it take you to get to Philadelphia?"

"Look here! There's no use of questioning me in that manner. I'm only the proprietor of the car—not the chauffeur."—Washington Star.

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Third Terms

At least one thousand Americans believe George Washington was against the third-term idea, to one who knows that Washington actually favored as many terms as a man could fill acceptably. So let us have no more talk about G. W. on the subject. Washington at the end of his second term was very tired. From early youth until declining age he had been, with very little interruption, in the service of his country, says Collier's. He was weary, his constitution was deteriorated, he longed for quiet on his estate, and therefore he begged his countrymen to excuse him from further service. He hesitated to take the office at first, and when he did so it was with the belief that two years would make it possible for him to retire. At the end of his first term his friends had a strenuous time making him give up his dreams of retirement and believe himself necessary to the country. What he thought about the abstract question, apart from his own private inclination, is shown clearly enough by his whole course of thought, but for the benefit of those who continually quote him as objecting to more than two terms (with our own italics) these words written to Lafayette:

"Guarded so effectually as the proposed Constitution is, in respect to the prevention of bribery and undue influence in the choice of President, I confess I differ widely myself from Mr. Jefferson and you as to the necessity or expediency of rotation in that appointment."

Long before he was permitted to retire, he was tired of turmoil, he was devoted to quiet life on his estate, but those who think he feared danger from the executive branch of the Government know little of his thought.

Uses for Tissue Paper

The tissue-paper that you get parcels rolled up in should never be crumpled and thrown away, but carefully smoothed out, rolled up and laid away in some drawer or handy place where you know where to find it when you need a nice, soft, clean piece of paper.

A few drops of eau de cologne on a soft pad of tissue-paper will give a brilliant polish to mirrors, the glass of pictures and crystal.

The pad of tissue-paper without the eau de cologne is also useful for burnishing steel, rubbing grease stains off grates or furniture, polishing silver and innumerable other things.

For packing glass, ornaments and fine china that is not in daily use, a roll of soft tissue-paper is simply invaluable.

In folding away or packing clothes for a journey, tissue-paper should be generally used.

All up-standing ends of ribbons, aigrettes and wings on millinery should have a wisp of tissue-paper twisted around them to prevent crushing; and in the same way ribbon loops should be kept in position by a small pad of paper. The sleeves of dresses and blouses are the better for a paper stuffing, and a sheet of paper should be placed between the folds to prevent the material marking.

Silk handkerchiefs, mufflers, ribbons, lace, etc., should all be ironed between layers of tissue-paper. Steel buckles and fancy hatpins of every kind may be cleaned with the homely polisher—tissue-paper.

Hiring Help in East Africa

The "servant problem" is bad enough in America, and the experiences mistresses have to relate are many and varied; but an infinitely wider range of possibilities is opened up when mere man—and a bachelor—man at that—tackles the servant and other household problems in an East African bungalow. Anything can happen—and does happen!

Native house-servants of a sort are plentiful enough around the chief towns of British East Africa, Nairobi and Mombasa, and the slightest rumor that the muzungu (white man) requires a "boy" or m'pezi (cook) fills one's compound with cooks, "generals," and raw niggers, representing every tribe under Africa's sun.

The average bachelor contents himself with four servants—a head "boy," a cook, a 'toto (youth) to assist them, and a m'shenzi (raw, untrained native) for odd jobs, gardening, etc.

It is no easy task to make a selection from the host of eager, voluble applicants. Dirty, carefully-stuck-together "baruas" (testimonials) are examined and the owners questioned, but it is unwise to put much faith in these documents, for it is no unusual occurrence for a "boy"—on the principle of "the more the merrier"—to proudly present you with three testimonials, everyone bearing a different name from the one under which he introduces himself!

These gentry are always greatly offended when you kick them off the veranda and tell them they have bought or stolen the documents from other natives! Upon one occasion a would-be cook brought me a "barua" signed by a well-known settler, and worded:

"To whom it may concern. The bearer of this 'barua' is an infernal rogue and thief. Please kick him out."

By the time I had stopped laughing the nigger had arrived at the conclusion that something was wrong, and was doing record time down the path, so I was unable to avail myself of the kind invitation.

An Insect Which Sits on Its Eggs

Family matters, in the case of insects, usually mean only the depositing of eggs in suitable situations for the independent development of the offspring, the parent insects often dying before the young appear. The earwig, however, provides a remarkable exception to the general rule, for it sits upon its fifty or more eggs until they are hatched, just as a bird would do; and, moreover, if the eggs get scattered, it carefully collects them together again, says the Strand. In the early months of the year, when digging the soil, female earwigs may frequently be found together with their batch of eggs. At the slightest signs of danger the young, that usually come from the eggs, huddle close to their mother, hiding beneath her body so far as it will cover so large a family.

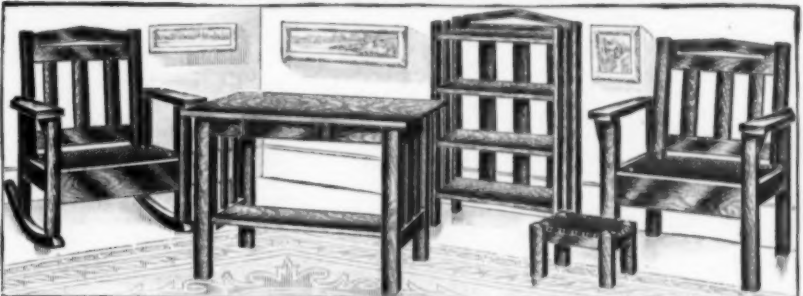
The day the doctor called to treat little Kitty for a slight ailment, it was only by the most persistent persuasion that he succeeded in getting the child to show him her tongue.

A few days subsequent to this the child said to her mother: "Ma, the doctor don't have to tease me to obey him any more!"

"Why not?"

"Cause every time I see him going by the house now I stick out my tongue at him!"

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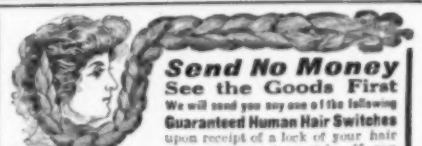
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Just a Talk with Mothers of Three-Year-Olds

By Minnie N. Hinds

"WHY! how little Doris has grown; come here, dear, and see me. Are you pretty well today?" asks the visitor.

"Huh?" replies the child. It is almost unspellable, but I am sure every mother recognizes it.

Now the little one knows perfectly well what is said to her and can answer prettily enough, when she chooses; but let a child once get the "Huh?" habit fastened on her, and it crops out all through life. Watch out!

The habit of crying over every little hurt, fancied or otherwise, can be checked in its infancy, or allowed to become a wearisome tax on the nerves of both child and mother.

One wise mother, on the occasion of a slight tumble, cried, "Pick yourself up, sweetheart, and see if there is a dent in the floor."

"Wha-at?" asked the little one, trying to peer through the big tears in search of the dent. She poked her wee fingers back and forth over the floor as the sobs died away. Looking up to meet her mother's smile, she ran gleefully to her arms, crying, "I dess you was only fooling, mama." After that, unless her hurt was a terrible one, she would just laugh a bit ruefully, and insist on papa or mama helping her to find the big dent in the floor.

HARSH VOICES—If the mother's voice is harsh in command or reprimand, you will soon hear it reflected in the little one's accents. A certain wee neighbor of mine received a shake and a "sit down" for some mischief one day; not long after, her mother noticed her shaking her doll by one arm with a positively vicious expression on her baby features, and then, slamming the doll down on the sofa, she snapped, "Thit there, you fool."

The "fool" was culled from outside, but the temper exhibited set one mother to thinking seriously.

Another—a child of cultured parents—was born with a most unpleasant voice; even her baby cries were unusually harsh and discordant. The mother held to the theory that environment and training were a great deal stronger in their results than heredity. There was an ancestor who was noted for his gruff voice. Persistent effort from the baby's first uttered "Mama" has worked wonders, and at the age of four, the child has as sweet and clear a voice as one could wish.

You all know the impatient cry of "Marmer!" that sometimes ends in a shriek of rage, if the child is especially nervous in temperament. Every time this occurred, one mother would say, "No, dear;" that was all, and await the proper cry of "Mama" or "Mama dear" which was sure to follow. A simple remedy, but effective, if commenced in time. A baby knows a lot long before it appears to know anything. I firmly believe.

There has been a great deal said on the subject of lying. The result of romancing on a child's part is generally followed by a whipping or the closet. I have a friend who seems to have solved the problem suc-



cessfully by saying whenever her little boy deviates from the truth, "Oh! this is my little play boy, I guess." It was not long before the boy, at the end of some marvelous tale of a family of "Goobers" who lived, or so he insisted, up in the attic, would say of his own accord, "That's only your little play boy, mama; not truly honest."

A sweet baby girl of two years had a naughty trick of biting without a moment's warning. It did not seem to be the result of temper, but rather a peculiar form of nervousness. Mama tried various remedies, such as slapping the wee fingers and making her go in the corner. To the first she would say, in tones of greatest surprise, "Why, you hurt baby." To the second punishment, with a laugh and a gurgle she would cry, "Do it again, mama. Baby wants to go corner."

One day, after a bite that brought tears to the mother's eyes, she was seized with an inspiration. At the next attempt to bite, the mother grasped the tiny hand firmly and gave it a fairly hard bite, saying "Does baby like that?"

"No! No!" cried the child, drawing her hand quickly away.

"Well, Mama doesn't, either," replied the parent.

The next time baby set her teeth on her mother's arm ready to bite, but not quite daring, the mother held her gaze firmly as she said, "Shall mama bite too?"

Slowly the child drew away, her eyes fixed searchingly on her mother's face; finally she said, "You can bite the table if you want to, mama."

Mama did not accept the invitation, and that was the end of baby's naughty trick.

After all, mothers dear, it's a puzzle; and, although a hint may help sometimes, the best thing is an unlimited stock of patience and perseverance with our three-year-olds.

Noble but Misguided

The new boy on the ice cart was German and a trifle dull, but he had a helpful spirit, says the Youth's Companion. The first day he took ice to the Skyline apartment house and Norah Daly's face looked down at him through the dumb-waiter shaft from the fourth story, he saw that she was young and small.

"Gwan!" he called up to her, as he had heard the other men call, and Norah, stepping back, began to pull with all her might at the rope.

What was her indignation when at last she had brought the elevator up to her floor, with a pull which almost wrenched her arms from their sockets, to see the German boy step off the elevator.

"Dey told me you take small piece, lift it off by your own self," he said, "but I tink you are not so strong to do it. I come up, lift it for you—so!"

And grinning at Norah's wrath he swung off the five cents' worth of ice and bore it to her refrigerator.



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OLIVE O. PRESCOTT 143 5th Ave., Chicago

The Pace

The following story reminds one of Alice's mad race with the Red Queen in the country where "it takes all the running you can do to keep in the same place." They were tramping in Switzerland, and when, after a long, dusty afternoon's walk, a bed and a bath and a dinner seemed three very desirable things, they spoke to a farmer:

"Interlaken? How far is it?"

"Two miles," he replied.

The tourists marched hopefully on, but after half an hour had passed, and no town was in sight, they demanded of another peasant:

"How far are we from Interlaken?"

"Just two miles!" he shouted back. "Keep right on."

Again the weary trampers toiled on. Another half-hour elapsed, and still Interlaken was hidden from their view.

"Are we anywhere near Interlaken?" they implored, when they met the third farmer.

"But two short miles," he replied, as had the others.

The tourists turned to each other in despair; then the fortunate sense of humor intervened.

"Well," said one, "thank heaven we're holding our own, anyhow!"—Youth's Companion.

The Luck of the Draw

The mistress was giving Harriet the benefit of her advice and counsel, touching a momentous step the latter contemplated.

"Of course, Harriet," said the lady of the house, "if you intend to get married, that's your own business; but you mustn't forget that marriage is a very serious matter."

"Yes, mum," said Harriet. "Yes, mum; I know 'tis, sometimes, mum. But, mum, maybe I'll have better luck than you did, mum."—Brooklyn Life.

"James A. Patten has a fine house in Chicago," said a New York broker. "I dined with him there one night last month."

"After dinner I admired a superb statue in the drawing-room."

"Splendid statue, that," I said. "What's it made out of—bronze or copper?"

"I made it out of cotton," said Mr. Patten.—Tribune.

Nothing is so funny as dignity. Most things come to him who kicks. The secret of success is grabbing it first. It isn't necessary to call a man a liar. If he is, he knows it; and if he isn't he isn't a man.—Life.

"Now, children, what is this?" asked the teacher, holding up the picture of a zebra.

"It looks to me like a horse in a bathing suit," answered a little boy.—Our Dumb Animals.

Tommy—Tell us a fairy tale.
Guest—Once a man who had a baby that didn't cry and a dog that didn't bite went to live in a suburb without mosquitoes.—Harper's Bazar.

1912—What is a suffragette?
1913—A being who has ceased to be a lady and is no gentleman.—Harvard Lampoon.



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Never to put away clothes unbrushed or unfolded, nor forget to place the trees in boots and shoes when taken off; to pull and straighten out gloves; to roll veils carefully; never to sit about in a walking dress indoors; to keep gowns and hats, when not in use, away from strong sunlight, are only a part of the general scheme of economy practiced by the Frenchwoman in every walk of life. She is nothing if not feminine, and if her clothes should ever escape all that is trim and dainty, then her costume falls wide of her intention. Underneath it all there may be a "method in the madness," for every centime is made to go as far as human means will compass. Clothes are looked upon as investments, the interest of which will have to pay as long as possible, and the principal to be literally turned over and over until there is absolutely nothing left.

It may be for that reason that the Frenchwoman has an entirely different set of clothes for the house and for the street. Her gowns are carefully folded, as soon as the dust is removed, and placed in shelves or boxes in which there are sachet bags. The latter are placed between the layers, the French idea being that the clothes of every woman should emit some delicately sweet odor, even as the flower radiates its rare perfume. There is never a mixture of sachets, one particular odor being adopted and used to the exclusion of all others.

The Frenchwoman has a place for every article of attire, and each item of dress is to be found there—box for gloves, bags for shoes, and shelves for petticoats and gowns. Some Frenchwomen keep their best gowns in separate boxes where numerous sachet bags are stowed.

To take off a wet cloth skirt or coat and drop it down or hang it carelessly is a crime a Frenchwoman is never guilty of. If possible, it should not even be hung so that it touches anything, and in any case a skirt should be put on a hanger. There are several different styles of these, but the mistake should not be made of using for a skirt one made for a waist. The supports to slip through sleeves are too long for a skirt, and if put inside poke out the materials in two points over the hips. One style of skirt hanger is like two wooden clothespins fastening with a spring. These are separated by a short heavy steel wire, and the pins nip the belt, holding the skirt smooth and flat. Another hanger is precisely like that for waists, with shorter arms, but the pins are better.

A wet skirt should be shaken, which will take out some of the dampness, the hanger put in smoothly and then hung in a room, where it will dry more quickly by circulation of air than in a closet. If the hem is muddy, do not try to clean it until dry, and then a stiff, short scrub brush will



Devices of the Economical Woman

remove all dirt. A wet coat should be carefully put over a hanger and treated as the skirt. The best place to hang both is from the gas fixture, if there is one in the middle of the room. If not, place the hanger over the protruding hinge of the door.

Hats of any kind should be treated more or less alike when wet, turned upside down and shaken to get rid of the dampness, and left in that position instead of resting on the brim, as is usually done. Then, instead of wilting, all trimming will dry standing, as it should when in a correct position. It will be necessary to suspend the hat by a cord pinned inside the crown like elastic.

Many a dollar can be saved by knowing how to dry feathers, plumes and boas. Shake off all the water that will come and then hold over direct heat, such as a radiator or stove top, shaking gently all the time. This will separate and make the feathers curl beautifully. Too great heat will burn, so it should be very gentle. Plumes should be held with the finished part of the rib next the heat.

Umbrellas are rarely dried properly to help to prolong the usefulness of the silk. They should be closed and stood, handle down, in a place where they may drain until quite dry. In this position the moisture can run off, while if left point down the dampness soaks in about the head, eventually rotting the silk there. To open them to dry curves the ribs, so that the umbrella will not roll tightly.

To clean white silk or linen parasols, open wide and scrub with a nail brush and thick lather made of tepid water and white soap. Go over every inch several times to avoid streaks. Rinse well—in a bathtub, if possible—to get off every particle of lather, and dry open in the shade.

It is well to form the habit of going over the clothes to be worn next day, before one retires, no matter how late it may be, and look after the little things that invariably need attention. One can nap a little longer in the morning without the rest-destroying consciousness that there are a dozen things to be done before one can dress in time for the last call for breakfast.

All garments touching the flesh should be spread to air, whether they are to be worn again or consigned to the laundry bag. White canvas shoes worn in summer should be covered with the cleaner and left to be brushed in the morning. White silk stockings, gloves, shoelaces and chiffon veils should be washed out in tepid suds, rinsed thoroughly, pulled smooth and hung to dry. Never use hot water on silk; it yellows it.

A liberal supply of ruffling for neck and sleeves made of Valenciennes lace, gathered on bands, will be found a great help toward always looking neat. These little ruffles can be washed and pulled dry without ironing and will look quite like new.

After all is said and done, careful attention to the little details of dress is the whole secret of invariably looking neat and well-groomed.



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We use the best soft, long-fibre yarns obtainable in Schmidt Knit Sweater Coats. This superior yarn gives Schmidt Knit Sweater Coats a soft, snug, warm feeling texture all their own—yet Schmidt Knit Coats cost no more than the clumsy, ordinary kind. Schmidt Knit styles are original and always retain their shape, due to our special knitting process. And will wear longer.

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with my artificial Ear Drums in my ears. I never feel them—they are so perfectly comfortable, and no one sees them. I will tell you the true story of how I got Deaf—and how I made myself hear. Address your letter to me personally at 13 Adelaide St. This is important, as letters sent to other addresses often do not reach me. I stand back of every claim made for my drums.

C. P. WAY
Inventor

not reach me. GEO. P. WAY, 13 Adelaide, Street, DETROIT, MICH.



Patented Ear Drum
Pat. July 15, 1908

Mrs. Belmont on Suffrage

Mrs. O. H. P. Belmont, who is staying with her daughter, the Duchess of Marlborough, at Sunderland House, has been busy studying the methods of English suffragists and talking with the leaders of the various branches of the movement, says the New York Sun. She commends the methods of the English suffragists heartily. In the course of an interview Mrs. Belmont said:

"I have come to England to study the work of the British suffragists, not to help them, for they don't need any help. English suffragists are marvelous and set an example to the whole world. I approve of everything the militants have done—everything.

"It is not true that the majority of women do not want the suffrage. The anti-suffragist is an ignorant woman. Lady Wimborne and others are a little old-fashioned.

"About 20,000 women in New York State are supporting their husbands and children or other relatives. Many of these husbands are maimed or sick, not all idlers.

"Every woman does not get a husband, and a great many don't want to. Anyhow, until she gets this wonderful husband a woman has to work. Men say, 'Stay home,' but there's nothing to do there. Women have to go out to the factories to do their work.

"The suffrage movement in America commenced with the middle classes, but now we are attracting both the working classes and the wealthy people. Our methods are peaceful, because there is no need for militant tactics.

"In America women are passing higher education examinations than men at the colleges and schools, not because they have more ability but because they can remain longer at these institutions. Take this instance. In the co-educational schools in Chicago 33 per cent. of the students are women, but 83 per cent. of the prizes, fellowships and scholarships go to women. That seems to me to be an argument for woman suffrage.

"The argument that 'votes for women' would destroy sex chivalry is absurd, because the so-called chivalry of men is all humbug and is usually put forward to misrepresent the true issue, justice. In America you have only got to watch the way in which men push women aside in the street cars to see how much the chivalry is worth.

"At the present time the wife does all the work for her husband and gets no money for it. She ought to get half of what the man earns. The wife ought to be the man's equal and not his servant. The reason why housework has always been regarded as a degrading occupation is because it has been free labor.

"In America we are more fearful of offending conventional codes than the women in England are. The reason is that the suffrage movement here has been backed by women of standing in society, whose position was assured; in America we have only just begun to attract the wealthier classes."

A Much-Married Lady

"I want a license to marry the best girl in the world," said the young man. "Sure," commented the clerk, "that makes thirteen hundred licenses for that girl this season."—Puck.



Dr. Edison CUSHION SHOE

Foot Ease

Thousands of women who have endured tired and aching feet for years can obtain immediate relief and still retain adequate style in footwear with the DR. EDISON CUSHION SHOE. There has been a mistaken notion that cushion shoes were suitable only for women along in years; that cushion shoes disregard the attractive appearance which younger women demand.

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Write To-day for Style Book

showing Dr. Edison shoes and name of dealer where you can try them on.

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Sold by most first class stores at the lining counter. If you cannot obtain one at your dealer's, write for our 50c Book No. 7—kindly give us your dealer's name and we will see that you are supplied.

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If you keep the instrument it will cost you the Rock-Bottom Factory Price, not one cent more, and you will receive with it our Bonded Guarantee which insures the instrument for 25 years against defect in material or workmanship.

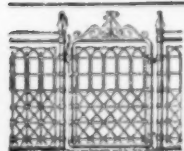
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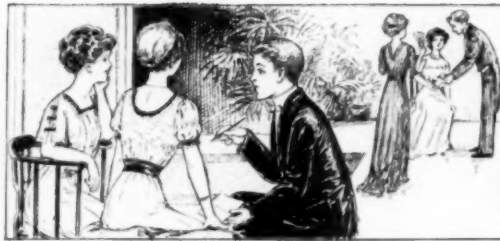
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NEW GAMES AND CONTESTS FOR EVENING ENTERTAINMENTS

By Robert E. Innis

TO AID THE HOSTESS

If you are looking for something in a guessing contest which is at once both interesting and original, try the following:

Provide each guest with a pencil and a copy of the following form, having left blanks in place of the words enclosed in parenthesis. Explain that the names to be filled in are the titles of well-known theatrical productions, ranging all the way from the drama down to musical comedy.

ROMANCE OF A COMMERCIAL MAN

Henry Perkins, a (Traveling Salesman), who lived some (Fifty Miles from Boston), while dining one evening with an old friend, met the latter's daughter, a woman of perhaps twenty-five summers, the widow of the late Mr. George Washington, and the mother of (Three Twins). It was when he learned that there wasn't any (Servant in The House), and that (The Spring Chicken) which he was eating had been prepared by her own hands, that he resolved to win her for his own. So the next afternoon he hid himself to (The Candy Shop) and had (The Girl Behind the Counter) put up five pounds of her best chocolates, for (Every Man) knows that widows as well as (Girls) are very fond of candy. Armed with this offering, he boarded the 3:15 car out, and as she lived just (Forty-five Minutes from Broadway), his watch hands pointed to four o'clock when he walked into the yard. As he started to ring the bell, he was startled by strange sounds of distress which seemed to be issuing from the other side of the house. Anxious to prove himself the knight errant of the distressed damsel he hastily betook himself thither and was much shocked by the strange sight that met his eyes. Little (Mary's Lamb) was eating up the washing from the line, amid the wails of its little mistress. As he went to the rescue he was unfortunate to stumble over (A Doll's House) which little Polly had constructed in the walk, and that infant immediately joined in the concert. Just then (George Washington, Jr.) came running into the yard with a black eye, he having gotten the worst of a fight with (Tom Jones). This was certainly (Going Some) but (The Climax) was reached at that moment, for the widow suddenly appeared upon the scene, and was so much distressed by the picture that she saw, that she sank down on the steps.

Seeing that something must be done quickly to save the situation, Perkins hastily quieted the little girls by stopping their mouths up with candy, and gave the boy his pocket-knife to play with.

"Ah," sighed the widow, "it is like the (Ghosts) of other days, when (Mary Jane's Pa) was alive."

Having been requested to stay for dinner, Perkins resolved to wait until (The Witching Hour) before asking the momentous question, as he knew that he had only a (Fighting Hope) at the best. When

this time arrived, all of the children were safe in (The Land of Nod) excepting one, who insisted upon remaining up with mamma, and it was not until he had told little (Polly of The Circus) which was coming to town the next week, and had promised her she should go, that (The Hoyden) consented to go off to share the adventures of (Little Nemo in Slumberland). Conditions then being favorable, Perkins dropped gracefully on one knee, and said:

"(If I Were King), all the gold in the world would I lay at thy feet. Yea, even if I were Peary, and stood at (The Top 'o Th' World) I would—"

"Oh! !!" shrieked the widow, as she jumped on a chair, and clutched her skirts wildly in her hands, "kill it! kill it!"

Perkins hastily dispatched (The Blue Mouse) with his walking stick, and then sought to allay the widow's fears, telling her (What Every Woman Knows) to be true—that men were born to protect women, etc. When he promised her his lifelong protection and devotion if she would consent to be his, she said coyly:

"Well, I always did detest (Mice and Men) are awfully convenient to have about. I'm afraid that I haven't the heart to advise you to seek a (Love Cure)," and it was then that he played (The Thief) and stole a (Soul Kiss).

She is a (Merry Widow) no longer. They are on their (Honeymoon Trail).

A THEATRICAL CONTEST

If you wish to entertain your guests with something new, try a theatrical contest. They will find it very puzzling.

Provide each guest with a pencil and a copy of the following list of things seen about a theater:

1. Grand in the Rockies.
2. What imaginative children do.
3. That which happens when we jump.
4. Sometimes a pleasure, oftener a torment.
5. What the fan studies.
6. That which a real estate man deals in.
7. Always seen on the train.
8. Beneath which sang the troubadour.
9. As the grass appears.
10. Matinee idol and a beverage.
11. Where pictures are usually hung.
12. A vehicle; also used for mice.
13. Coming to the ear of the bad boy.
14. Also seen in a depot.
15. Without which no ancestral castle is complete.
16. What we hope to be using in a few years.
17. As Mrs. Henpick is seen upon the street.
18. Always shining and keeps late hours.

Retain a list of the answers which are as follows: 1. Scenery. 2. Make up. 3. Footlights. 4. Piano. 5. Score. 6. Properties. 7. Conductor. 8. Balcony. 9. Green carpet. 10. Heroine. 11. Gallery. 12. Trap. 13. Box. 14. Ticket office. 15. Ghost. 16. Wings. 17. Leading man. 18. Star.

For the first prize you can give nothing more appropriate than the framed picture of a theatrical "star" or the musical score of a late opera, and toy opera glasses will be funny to give as a booby prize.

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This model furnishes a striking example of the values we offer in high grade women's suits. Illustration shows single-breasted, straight front effect with coat 25 inches long and 11 gored, flared skirt, stitched flat to hips. A thoroughly stylish and graceful all wool suit. Blue and black. Sizes 34 to 44 bust measure. A phenomenal bargain at \$10.50

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Madame Boyd now teaches her famous system of beauty culture by mail. 70 complete lessons on Hairdressing, Manicuring, Facial Massage, Skin and Scalp Culture, Bust Development, etc. Easily learned. Practice Mme. Boyd's System—earn \$20 to \$50 a week. The most pleasant, most profitable work for ladies. Every woman can learn to beautify herself by studying Mme. Boyd's lessons. Her book on Beauty Culture sent FREE.

Madame Boyd System, 1818 Boyd Bldg., Omaha, Neb.

An Observant Child

Little Adelaide was inclined to be cowardly. Her father found that sympathy only increased this unfortunate tendency, and decided to have a serious talk with his little daughter on the subject of her foolish fears.

"Papa," she ventured, at the close of the lecture, "when you see a cow aren't you afraid?"

"Why, certainly not, Adelaide. Why should I be?"

"Well, when you see a dog, aren't you afraid then?"

"No, indeed!" with marked emphasis on the "no."

"Aren't you afraid when it thunders, papa?"

"Why, no," and he laughed at the thought and added, "Oh, you silly child!"

"Papa," and Adelaide came closer and looked into her parent's eye, "aren't you afraid of nothing in the world but just mama?"—Success.

Instruction in Honesty

A few years ago there was a shiftless colored boy named Ransom Blake, who after being caught in a number of petty delinquencies was at last sentenced to a short term in the penitentiary, where he was sent to learn a trade, says the Salt Lake Herald. On the day of his return home he met a friendly white acquaintance who asked:

"Well, what did they put you at in the prison, Ransie?"

"Dey started in to make an honest boy out'n me, sah."

"That's good, Ransie, and I hope they succeeded."

"They did, sah."

"And how did they teach you to be honest?"

"Dey done put me in the shoe shop, sah, nailin' pasteboard onter shoes fo' leather soles, sah."

Do a man a favor once and he may be grateful; do him several favors and he will think you owe them to him.—Life.

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Chantecler Curls, latest Parisian style as shown in illustration. Natural Colly Hair. Price \$4.95

It costs you nothing to examine our goods. Our prices are the lowest. Our goods are the best. Send sample of hair describing what you want. You will be more than satisfied with the selection we will make for you. We have had 40 years' experience in the Hair Goods Business in Chicago and know what you require.

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1½ oz. 18-inch . . . \$1.00	1½ oz. 20-inch . . . \$2.50
2 oz. 20-inch . . . 1.50	1½ oz. 22-inch . . . 3.50
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2½ oz. 24-inch . . . 2.95	2 oz. 26-inch . . . 5.95
3 oz. 24-inch . . . 3.45	2½ oz. 28-inch . . . 6.95
3½ oz. 26-inch . . . 5.75	SPECIAL 30-INCH WAVY SWITCH \$8.00
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Write today for free copy of our Illustrated Art Catalog showing all kinds of switches, pulls, curls, fancy coiffures, and fine hair goods. Fashion Supplement showing styles for Fall, 1910, now ready.

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Send \$1.00 for one year's subscription to the Poultry Review, a monthly magazine devoted to progressive methods of poultry keeping, and we will include, without charge, a copy of the latest revised edition of the Philo System Book.

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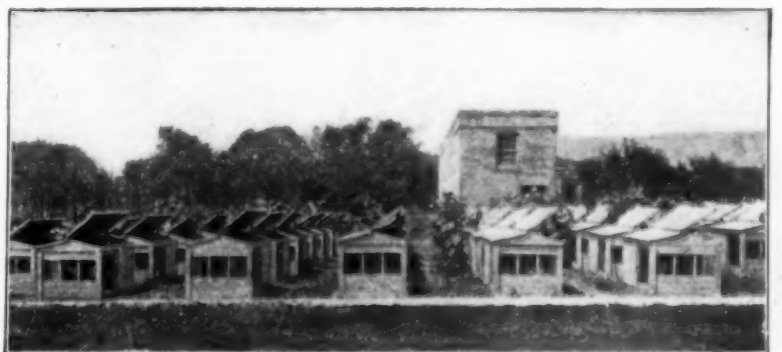
from selecting the breeders to marketing the product. It tells how to get eggs that will hatch, how to hatch nearly every egg and how to raise nearly all the chicks hatched. It gives complete plans in detail how to make everything necessary to run the business and at less than half the cost required to handle the poultry business in any other manner.

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are raised in a space of less than a square foot to the broiler, and the broilers are of the very best quality, bringing here 5 cents a pound above the highest market price.

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Photograph Showing a Portion of the Philo National Poultry Institute Poultry Plant, Where There are Now Over 5,000 Pedigree White Orpingtons on Less Than a Half Acre of Land.

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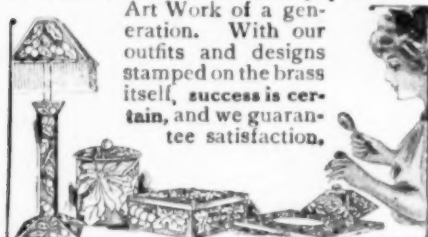
No lamps required. No danger of chilling, over-heating or burning of the chickens as with brooders using lamps or any kind of fire. They also keep all the lice off the chickens automatically or kill any that may be on them when placed in the brooder. Our book gives full plans and the right to make and use them. One can easily be made in an hour at a cost of 25 to 30 cents.

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Unlucky Mary

It was Mary herself who set her face against allowing the child to bear her name, says Woman's Life.

"If I had fifty daughters," she had said. "Which heaven forbid," quoth I.

"Not one of them should bear the name of Mary."

"But why?" I protested. "It is a sweet-sounding name, fragrant of all that is fresh and gracious in wholesome girlhood."

"No, not Mary. Baby shall have any name but Mary. All the Marys are born to sorrow," this happy-faced Mary of mine replied.

"And your sorrow?" I asked ironically. "Have I not married you?" was the sly retort.

I let the jest pass. But the topic had set me thinking. "All the Marys are born to sorrow." Is it so? Did that first and greatest and holiest of Marys indeed leave a legacy of woe to all the daughters of her name? Think of all the Marys, Biblical and beautiful, political and poetical, and this quaint little superstition of the modern Mary seems indeed to be well founded.

Mary the Virgin and Mary the Magdalene—each bore a full burden of sorrow which all the tears of man shall not wipe away.

Think, too, of the Marys of history—not one was wholly happy.

There was that Mary surnamed the "Bloody," who, while yet a child in arms, chose from the crowd of Tudor courtiers a Venetian friar as her favored playmate—prophetic token of the religious austerity of her riper years. Persecuted for her faith, and persecuting in her turn, surrounded by intriguing prelates, wedded to a scheming stranger, oppressed by ill health, childless and forlorn, dying in loneliness at the age of forty-two, who shall say that Mary, the first Queen Regent of England, was ever else but a most unhappy woman!

From sunny France into the dour mists of Scotland went Mary of Guise, to assume with wifehood and motherhood a burden of woe. Mistrusted by the people of her adopted country, she was at the peril of her life in the streets of the Scottish capital unless attended by a French guard. She was a martyr to gout, and death alone brought an end to years of grief and pain.

Even more full of sorrow and tragedy was the life of that other Mary, the beautiful ill-starred Queen of Scots. Never from the moment when she left her girlhood's home did Mary Stuart have one whole year of happiness. Where she loved she was fated to misery, and her life is written in the book of history as the saddest among the sad stories of womanhood, royal or otherwise.

There was, too, that second Mary of England, another daughter of the House of Stuart, whose birth, as Pepys said, pleased nobody, and who, when betrothed to William of Orange, "wept all that afternoon and all the following day." This royal Mary had a bitter married life. For years she lived, lonely and neglected, at the House in the Wood near The Hague. So lonely was she that she fitted up a chapel in her dining-room because her husband never dined with her. It was her fate in life to be misunderstood.

Her stepmother was a Mary scarcely less *miserrima*—that Mary of Modena who even when she gave her husband a son and heir, had the mortification of hearing him described as a "Pretender," and who ended

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her days in lonely exile at St. Germain's.

Yet other royal Marys of unhappy fate include the younger daughter of King George the Second—"the mildest and gentlest of her race," as Horace Walpole described her, but wedded to a "boor and a brute" of a husband, who treated her with great inhumanity.

Nor have the Marys of the poets been more fortunate—from the dejected Mariana of the Moated Grange to Mary Bourke, whom Marion Shehane lamented in Irish song:

"'Twas a tempest and a storm-blast that has laid my Mary low."

Who will not recall Byron and that Mary Chaworth, who was the love of his youth, but who married Jack Masters, and was unhappy ever after? Of Burns and his Highland Mary, so cruelly parted by "Death's untimely frost!" Robert Burns, fortunately for his muse, knew many Marys, and two at least among them—Mary Morison and Mary Campbell—inspired him to immortal song. But their amours were not destined to enduring bliss.

Look where you will, then, among the Marys of history, or of literature, and each bearer of the name is seen weighted with more than her fair burden of sorrow. Each Mary is a daughter of Our Lady of Dolours, preordained, as it seems, to pain; and to this day is Mary Magdalene regarded as the patron of penitents. Wherefore are the children of Mary, the inheritors of her name, numbered of the Dolorosa.

Every superstition has its substratum of truth, and this little-known but firmly held belief that all the Marys are born to sorrow, is not without justification in the history of a name whose Hebrew signification is bitterness.

Perhaps Mary is right after all. And the child is named Veronica.

She Lost Her Taste

Only two months after Chloe's marriage she reappeared in the kitchen and asked for her old place.

"What has happened to your husband?" asked her former employer.

"Dey ain' nothing happen to Willyum, Mis' Franklin."

"Isn't he willing to support you?" "Oh, yes'm, he's willin' to suppo't me, all right."

"Have you quarreled with him, then?"

"No'm, we ain' qualed none."

"Is he sick?"

"No'm, he ain' sick."

"What is the matter? Has he left you?"

"No, ma'am, he ain' lef' me. I'm leavin' him."

"Well, what are you doing it for?"

Chloe paused, searching for the right phrase. "Well, I tell you, Mis' Franklin. It seems lak I dun so't of lost my taste for Willyum."—Cosmopolitan.

The Eternal Question

A teacher was trying to explain the dangers of overwork to one of the smaller pupils.

"Now, Tommy," she pursued, "if your father were busy all day and said he would have to go back to the office at night, what would he be doing?"

"That's what ma wants to know."—Life.

It is far safer to trust a normal human heart than a critical legal mind.—Philistine.



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KOSMEO FACE POWDER

Girls Men Do Not Introduce to Their Sisters

When a man speaks of a woman and ends with the remark: "I would not introduce her to my sister," you may be sure that the girl is amusing, pretty, dresses well, and has a large circle of male acquaintances. But she tells stories which are not quite nice, and her titbits of scandal are not always related to truth. Girls who want to be taken home to their man friend's house and welcomed by his mother or sister must not forget that it is better to be prudish than run the risk of—if you will forgive the expression—sailing rather close to the wind.

Men do not care for the girl who has the air of *bonne camaraderie* too highly developed. Splendid sport for an afternoon with other men to appreciate the points of her jokes, but "not a good companion for Elsie," they will remark, when thinking over her entertaining conversation. And so this kind of girl discovers that her list of women friends has dwindled away. Men seldom care for women who are not liked by their own sex; at least, they enjoy their society, but lack either admiration or respect for them. Something must be wrong; a spark of feminine charm and sympathy is missing, or she handles fact until it resembles fiction. Slangy girls usually possess slangy ideas, slangy ways; in fact, their whole person is steeped in slangy methods and manners, an atmosphere which has a bad effect on their girl friends. Men are particularly quick to discriminate between the woman who knows where the border-line exists between being "a good sort" and, well, being—beyond the pale.

Girls who backbite their sex to amuse the men are soon put under the category to which they belong. They are not soon introduced to the men's womenfolk for fear they shall in turn be criticized impertinently and unkindly behind their backs.

Men shield their sisters in a hundred different ways which pass unnoticed by the fair owner of thoughtful brothers, and the standard fixed by Jack or Harry in judging the character and reputation of a woman is always summed up in the question: "Would you introduce her to your sister?"

The decision never fails to be just according to the male idea of right or wrong. Many women earn an unfavorable verdict through scarcely a fault of their own. Mere lack of instinct and the thoughtlessness of youth are often responsible for harsh judgments. A man is judged by his friends, and so a woman is judged by her surroundings and a few social, unwritten laws which men insist upon her keeping.

Arroyo Al on Horses

In disposition, gin'rally,
The horse and man alike are made—
They're just as proud as proud kin be
When they are prancin' on parade.

Shine up a bronk from off the range
And pick the burrs out of his mane,
And he'll surprise you at the change—
And how blame quick that bronk gits vain!

Then take one allus groomed the best
And stake him out where grass is thin;
It ain't long 'fore he'll lose his zest,
And soon will sag that onct proud chin.

It's circumstances makes us all,
If we are lowly bronks or men,
And when we git to steppin' tall
Life's bit soon brings us down again.
—Denver Republican.

Items of General Interest

Our Educational Weakness

One of the most extraordinary things about our amazing system of education is that, while it concentrates its gravest and most ponderous attention upon the intellect, the memory and the reason, it leaves the cultivation of the imagination largely to chance, writes Dr. Woods Hutchinson in *Good Housekeeping Magazine*. The stories that the child hears in the home and on the streets, the romantic and highly improbable accounts of his own adventures which he constructs and recites to his fellows, the dime novels and the penny dreadful, the stories of Indians and pirates and detectives which he smuggles into his desk and under his pillow—these are the only food which the worshipers of the three R's provide for the development of his noblest faculty. What wonder that he gulps them down with ravenous indiscriminateness, as a thirsty child would muddy water, or a starving one half-cooked food.

The very eagerness of his craving shows its vital importance to him. The greatest possible service of education and one which it practically does not perform at present, is to train a child to grasp and master a situation and adjust himself to it. But he cannot possibly do this without a constructive use of his imagination. Any food for fancy, however coarse or rank, which will start him to thinking for himself, to imagine new possibilities, to dream of better things, will do him a more priceless service than any amount of mechanical drilling or cramming of his memory. Information, no matter how useful or important, is of no value until it has been digested, and the only faculty of the mind which contains any pepsin is the imagination.

Origin of "Hobson's Choice"

"It is a case of Hobson's choice" is a phrase that is used by many people without knowing exactly what it means, says the *Strand Magazine*. As a matter of fact, this adage has been handed down to us from the seventeenth century and had its origin in the eccentricities of one Tobias Hobson. This worthy was a carrier of Cambridge, who died in the year 1630. In addition to his ordinary business he kept a stable and let out horses to the students at the University. He made it an unalterable rule, however, that each animal should have an equal period of work and rest, and would never let one out of its turn. Consequently, instead of being allowed to select the steed they most fancied, his customers had to take the one that stood next to the door. If it did not meet with their approval they had to do without a ride. Hence the proverbial expression, "Hobson's Choice," used to signify a choice without an alternative.

"Why don't you cultivate a placid and contented disposition?"

"Because," answered the energetic person, "I am too industrious to be placid and not sufficiently egotistical to be contented."

A bird in the bush is worth two in the hand.

A New Use for Matting

The matting that comes wrapped about tea chests, which can be had for the asking at any large grocer's, can be made into any number of decorative objects. It must first be weighted under pressure, after being washed in salt and water, to make it smooth; then it can be cut with a sharp knife and a ruler to keep the edge straight. In this way may be prepared a hall-frieze or dado, window decorations, or wall panel background, for photograph. In all cases, card or pasteboard is used for the foundation. Over the edges of this the matting must be turned back an inch or more, after wetting; press again, this time with a hot iron.

A long strip, or rather, two joined in the center, may have as a finish in the middle and at either end a palm-leaf fan, which has about the same color. On the solid matting may be effectively painted a motto in straggling letters, suitable to the place, or large flowers, like the peony, sunflower or poppy. The work must be done with a large free-hand movement in order to give the requisite breadth of treatment.

Picture frames of wood may, in like manner, be finished with the matting. A long, narrow panel, covered with this material, will afford a background for a dozen cabinet photographs, carelessly arranged at different angles. A single large photograph in a broad matting frame, plain or bronzed, is suitable for a chamber or sitting-room. It may be painted with grasses and daisies. Portfolios and paper cases are similarly made, and may be varied and decorated according to taste.

Waterproofing Boots

I have for the last five years used successfully a dressing for leather boots and shoes, composed of oil and india rubber, which keeps out the moisture and is not injurious to the leather, leaving it soft and pliable, says a writer in the *Scientific American*. To prepare this dressing, heat in an iron vessel either fish oil or castor oil, or even tallow, to about 250 degrees Fahrenheit, then add, cut into small pieces, vulcanized or raw india rubber, about one-fifth of the weight of the oil, gradually stirring the same with a wooden spatula until the rubber is completely dissolved in the oil; lastly, to give it color, add a small amount of printer's ink. Pour into a suitable vessel and let cool. One or two applications of this is sufficient to thoroughly waterproof a pair of boots or shoes for a season. Boots or shoes thus dressed will take common shoe blacking with the greatest facility.

A Recipe for Rest

The most restful thing for a tired brain and overwrought nervous system is a brisk, enjoyable walk, or a keen, eager game in the open air, followed by a hundred pages or so of a good novel, says *Good Housekeeping*. You will sleep better, go back to your work next day fresher and better rested, than you would be if you had endeavored to crowd your brain with additional information or instruction for practical use in your life work.



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Beauty and Hygiene

Questions on subjects dealt with under this head have increased to such an extent that it is impossible always to give each correspondent a personal answer in the magazine. But if the readers of McCall's will note the contents for each month they will find that many of the questions they have asked are answered in some one of the articles published. To economize space, that all our many correspondents may receive attention within a reasonable time, this method is found best.

All letters should contain the writer's real name and address and should be addressed to the Editor of "Beauty and Hygiene," McCall's Magazine, 236 to 246 West 37th Street, New York City.

ANNOUS READER.—If the pores of your skin are too large and you are troubled with blackheads you should begin at once a systematic treatment. Buy a camel's-hair complexion brush and scrub the face every night with this, using a pure soap and warm water—almost hot, if it does not irritate the skin. Begin with the forehead and scrub with a circular movement till the chin is reached. Do not rub hard enough to irritate the skin, and use only the gentlest motion around the eyes. Rinse with lukewarm water and then with cold; wipe with a soft linen towel. Apply a good skin food or cold cream, with a gentle rotary, upward and outward movement. This treatment must be persisted in and will show results if faithfully practiced, especially if care is taken with the diet, avoiding rich, greasy foods, sweets and fried stuffs, and choosing fresh vegetables and fruits, plenty of salads with good olive oil and very little vinegar or spices. Take abundant exercise. There is no better tonic than a run or a brisk walk in the open air. The blackheads are caused by lack of circulation. A quick morning sponge bath with cold water, adding, if convenient, a handful of sea salt, together with the regular weekly or semi-weekly hot scrub at night, are excellent for giving the skin a finer texture.

ARAWANA.—1. If you massage very gently with cocoa butter it may make the chest firmer and less flabby. 2. There is nothing that you can put on a child's hair to cause it to grow in curly.

WESTERN ROSE.—To thicken the eyebrows, bathe them once a day with warm water and salt; about half a teaspoonful of salt to half a pint of water, and after drying them, rub lightly with sweet oil. This treatment is also good for eyelashes to make them thicker. They seldom grow longer naturally after youth is passed.

WORRIED.—Warts may be safely and certainly cured by keeping them constantly damp with a rag dipped in vinegar, then slicing them off thinly day by day and applying powdered alum to the fresh surface. Another plan is to touch them every second day or so with the pointed end of a slate pencil or match dipped in acetic, glacial-acetic, muriatic, nitric, or sulphuric acid, or a mixture of chromic acid, one part to four parts water. All these demand great care. A safer, though slower process is to moisten each wart with a drop of water, then rub it well with lunar caustic; next day, or in two days, carefully remove the black surface with a knife, re-

peating the caustic, and so on as may be necessary.

A. C.—1. Bathe the flabby skin beneath your eyes several times a day with alcohol and water, mixed half and half, and on retiring anoint it with tannin and glycerine. Any druggist will mix this for you in proper proportions. This simple astringent, which is also used for chapped lips, should after a while make the skin firmer and remove the puffiness if it does not come from some internal trouble. 2. Rub your hands with cold cream every night to make them softer.

BLUE BELL.—It is very difficult to destroy superfluous hair and the only really permanent remedy is to kill the roots with the electric needle. But this is a very expensive process. It is said that good results are obtained by bleaching the superfluous hairs with peroxide of hydrogen. This makes them less noticeable and retards the growth.

DUTCH BABE.—This cure for pimples is often efficacious when everything else fails: Precipitate of sulphur, 1 dram; tincture of camphor, 1 dram; glycerine, 1 dram; rose water, 4 ounces.

M. E. A.—Lemons may often be used as a good household hair medicine. They are undoubtedly very excellent for biliousness. Lemons, however, should not be taken in their pure state as their acidity will injure the teeth and the lining of the stomach. The proper way is to take the juice of one lemon in a cup of water without sugar. The best time to take such a dose is before breakfast or just before retiring.

KITTEN.—1. Rub your hands with a slice of lemon every time you wash them, and put on lemon juice and glycerine, one-third of the former to two-thirds of the latter, every night, and they will soon be whiter. 2. Rubbing a little kerosene into the roots of the hair every day is said to often cause it to grow when everything else has failed.

POLLY PRIM.—A very good exercise to expand the bust is to stretch the arms out straight from the shoulders with elbows unbent and then with a strenuous movement, as if pushing a heavy weight, bring the hands together in front of the chest, letting the arms cross as far as possible. Do this until you feel tired, breathing deeply all the time.

SEASIDE.—An old-fashioned but excellent remedy for summer freckles is made as follows: One teaspoonful of simple tincture of benzoïn, the juice of one lemon, eight ounces of rose or elderflower water, and one ounce of rectified spirits of wine.

SOUTH DAKOTA.—Read article, "Shapeliness and Comfort for the Woman Who Is Too Stout," in this number of the magazine. A stout woman always looks better with a narrow belt of the same color as her entire dress, or if she wears separate skirt and waist, both should be of the same color. She should have her clothes made very full, never tight; the fulness then looks as if it were the material and not her form. Skirts and waists of one color make every woman look

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In favor of the unrivalled Silver Polish



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after they have once tried it for Cleaning and Polishing SILVERWARE, all fine metals and Cut Glass, because—they know it is easier to use, more economical and effective and imparts a greater brilliancy than any other polish. Electro-Silicon is as fine and soft as flour and just as harmless. Refuse worthless substitutes. Send address for **FREE SAMPLE**

Or, 15c. in stamps for full sized box post-paid.
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Sold by Grocers and Druggists Everywhere

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Forced out of business, I have a stock of 500,000 plumes must be sold quick, regardless of cost. To buy at the following prices you must act quickly.

30-inch Genuine French Plume, worth \$4.00, to close	\$1.95
24 " " " " " " " "	8.00
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24 " " " " " " " "	6.00
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24 " " " " " " " "	9.85
Willow Plumes 18 in. long, 14 in. wide, worth \$10.00, now	\$5.48
" " " " " " " "	9.95
" " " " " " " "	12.45
" " " " " " " "	14.98
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We'll send any of these goods C. O. D. subject to examination. If you don't find them the biggest bargains you've ever seen, return at our expense. Send 15 cents to assure good faith. We'll credit it on purchase, or return if you don't buy. **MILLINERS**—here is a matchless chance to secure an elegant stock at one-third less than wholesale price.

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No Spreading—No Muzz
No Trouble

Just crumble up a RAT BIS-KIT about the house. Rats will seek it, eat it, die outdoors. Easiest, quickest, cleanest way. Large size 75c. Small size 50c. All druggists or direct prepaid. THE RAT BISCUIT CO., 2 N. Limestone Street, Springfield, Ohio.

Rat Bis-Kit
They Die Outdoors



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smaller. Black is the first choice, then dark blue or brown. Gray makes the form look larger as a rule. Stripes and trimming running down will decrease apparent size.

JANE.—After the pores of the skin have become enlarged it is difficult to close them. If possible go to a skin specialist for massage. If not possible try bathing the face night and morning for ten minutes in hot water whose heat is constantly increased till as hot as can be borne. Then quickly change to very cold water, partially dry the face and then pour alcohol in a wet Turkish washcloth and rub over the face and let it dry without wiping. Blackheads are caused by bad circulation of the blood or by insufficient bathing, not the face only but of the whole body. To keep the face smooth take frequent baths.

Everyday Etiquette

All letters should be addressed to the Editor of "The Correspondence Column," McCall's Magazine, 236 to 246 West 37th Street, New York City, and must contain the writer's real name and address in addition to initials or a pseudonym for publication.

WORRIED SCHOOL GIRL.—Girls of fifteen are apt to be "stiff" in manners. They are still only children, and in families of culture they are kept in the schoolroom; that is, do not go into company except now and then with their mothers. Meeting and corresponding with boys is not at all nice—it is bad form because it is dangerous and immodest. The boy who watched your house was not honorable. If he had been he would have gone to the front door and asked for you and been frank and open about being your admirer. You were wrong, silly and unladylike to meet him outside of your home. The only way to win friends or make people care for you is to be sweet tempered and unselfish. Try all the time to do something to make others happy; don't think of yourself except to see that your digestion is good, for that influences your temper and disposition. It also influences your complexion. A good complexion alone will make a girl pretty, but it is not safe to win friends on mere looks. If you are not sweet and good a pretty face is nothing. Each sister should take some of the hardest and some of the lightest part of the housework and relieve the mother as much as possible. Study hard, read good books, think kind, pure thoughts and you will become helpful to others, therefore lovable.

Mrs. R. M. T.—1. In this country a bishop is usually addressed simply as "Bishop Blank" in speaking to him, but in addressing a letter one would write "The Right Rev. Henry L. Blank." 2. A minister's wife should never be addressed as "Mrs. Rev. Blank," but simply as "Mrs. Blank;" the "Rev." belongs only to her husband. 3. In introducing a clergyman don't say "The Rev. Mr. Smith," but "Mr. Smith, the rector or pastor (rector if he is an Episcopalian and pastor if he belongs to any other Protestant denomination) of such and such a church."

OLD SUBSCRIBER.—In point of fact, an "at home" is merely a declaration that the hostess will be in on the day specified and glad to see those friends whom she has notified of this fact. They, in their turn, require only visiting cards to acknowledge the courtesy, and whether the individuals invited go or do not their cards must be

Given to Housewives

Almost free—full size Rogers' BOUILLON SPOONS, tea spoons, table spoons, forks. A beautiful rose pattern in French Gray finish—free from advertising.

You can get full sets—simply by saving the metal caps from jars of

LIEBIG COMPANY'S Extract of Beef

Send us one LIEBIG cap and 10 cents and we'll send you a bouillon spoon or a tea spoon, post-paid. Send one cap and 20 cents for a table spoon or a fork.

For backward, delicate children, try $\frac{1}{8}$ to $\frac{1}{4}$ tea spoon of LIEBIG Company's Extract in a glass of hot milk—children who cannot digest plain milk have no difficulty when the Extract is added.

This simple but nourishing food, LIEBIG and milk, has restored thousands of children and invalids to health.

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Free Cook Book,
by Mrs. Rorer, sent to any one free on request.



Stern's Make Willow Ostrich Plumes

From Your Old Feathers Write for Prices



Send us your old Ostrich Feathers and from them we will make a magnificent Willow Plume, faultlessly curled and dyed your favorite shade—guaranteed to look as well and to hold its shape and color, and wear as long as any Willow Plume you can buy from a dealer at a much greater cost. If prices are not satisfactory feathers will be returned at our expense. References: Dun's, Bradstreet's or Mo. Savings Bank. The work of our Dyeing, Cleaning and Curling departments cannot be equalled. Write for prices.

H. S. Stern Ostrich Feather Co.
301 Altman Building, Kansas City, Mo.

ALL WOOL BROADCLOTH TAILORED SUIT \$10.00



To introduce our large 350 page Money Saving Catalog of Cloaks, Suits, Clothing, Millinery and Everything to Wear for Men, Women and Children, also Furniture, Stoves, Carpets and hundreds of other Household Articles, we offer this Stylish Semi-Fitting Suit, of fine quality Wool Broadcloth, Black or Navy Blue, for \$10.00. Coat has new notched collar, with long lapels; vents headed with buttons; lined with good quality grey satin. Length 34 inches. Skirt has double box plaited front; deep side plaits, finished with buttons; all seams stitched, ending in open plaits. 32 to 44 inches bust. Skirts 23 to 30 inches waistband; lengths, 39 to 42 inches. Let us send you this suit and if you are not entirely satisfied return it and we will cheerfully refund your money, including express charges. Send \$10 today, express 45c extra.

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Write for this free 350 page catalog, showing beautiful illustrations of Suits, Cloaks, Furs, Millinery, Shoes and everything to wear for man, woman and child; also Furniture, Stoves, Carpets and House Furnishings. Write for it today. It is free.

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YOU ARE OFFERED
AN OPPORTUNITY TO EARN
\$700 to \$2000 Per Year
BY SELLING

SEMPRE GIOVINE

Pronounced SEM-PRAY JO-VINE NAY, meaning "Always Young."



Price, 50 cents

Every woman should know my proposition. It does not require special training nor the whole of your time. Many who have followed my instructions and put their whole time and earnest endeavor into the work are earning far more than this.

The Queen of Beautifiers

SEMPRE GIOVINE is needed by everyone. It clears out the clogged pores, so that the skin can breathe, and brings back the rich, clear hues of natural beauty so admired and so desired. Write today for full particulars of my offer. Address personally, MRS. J. C. CARR, Pres.

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in evidence. If the woman sending out the cards is married, those married women receiving them must leave not only their own card, when going, but two of their husband's, one for the hostess and one for her husband. If the hostess is unmarried only one of the husband's cards should be left. It is never courtesy to ignore the man of the house by failing to leave another man's card for him. The cards are placed in the hall, near the door, in a receptacle of some sort that is provided for them. Should one be unable to be present visiting cards must be mailed, or sent by hand, to be received on the day of the "at home." Precisely the same rule holds for wedding receptions unless the card of invitation says R. S. V. P. In that case a formal acknowledgment must be written at once, in the third person, accepting or declining. That it shall be in the third person is imperative.

NELLIE M.—Try not to think of yourself. Your inability to talk undoubtedly comes from self-consciousness although you do not realize this. Value yourself more highly. Undoubtedly your friends want to talk to you or they would not come to see you. They are probably thinking how pleasant you are and it is doubtful if the idea that you are plain ever enters their heads. Try to improve your mind by reading good books, take an interest in the news of the day and the affairs of the town in which you live and you will not lack topics of conversation. For a while it would be a good plan if for a minute or two before you went in to entertain a caller you thought of a few subjects for general conversation. This would help you at first and after a while it would not be necessary for you to do this as you would get so that you could talk without an effort.

R. M., Nevada.—If the bridegroom's family live at a distance they should most certainly be invited to the wedding, and if they accept, arrangements should be made for entertaining them, either at the bride's home or at some convenient place near by. The bridegroom should not meet and welcome the guests, but enter the room, with or preceding the bride; after the ceremony he can be introduced by his wife to her friends, and he will introduce her to his if she is not acquainted with them.

NEW SUBSCRIBER.—It will be much better for you to get a relative to drive the twelve miles with you. It would not do at all to ask the young man to escort you; young girls should not give invitations to men. If your mother or some chaperon went with you, she might, with propriety, invite him to accompany you.

LITTLE MAID.—Tell your partner that you have enjoyed the dance exceedingly, or words to that effect. It is never in good taste to make yourself conspicuous in any way, otherwise there is no especial harm in giving a man as many dances as you please. 2. She is rather young, but this is a question for her parents to decide. 3. Not unless it is very early in the evening. 4. The lady always bows first. 5. Decline his offer kindly and tell him you have already made other arrangements about getting home. 6. A man should never take a lady's arm; this is very ill bred. And nowadays a lady, unless she is old or feeble or it is very late at night, rarely takes the arm of her escort.

L. M. S.—If your friend writes to you asking if he may call upon you on a certain evening, and you care to have him



STILLMAN'S FRECKLE CREAM

Removes Freckles & All Facial Blemishes

Freckles are not hard to remove, they are but little sacks of pigment or color wrongfully deposited in just a few of the skin cells.

Stillman's Freckle Cream is a scientific preparation, made to dissolve the pigment and pass it off through the blood. No unpleasant after effect can possibly occur. This Cream renders the face delightfully healthy and beautiful. Ladies who freckle have a very thin, delicate skin, but when the freckles are removed their complexion outshines all others.

We have received thousands of letters from ladies famous in social and professional circles proving this Cream to be all we claim for it.

Write for full particulars and free booklet.

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MODENE

HAIR ON
FACE
NECK
AND
ARMS
INSTANTLY
REMOVED
WITHOUT
INJURY TO
THE MOST
DELICATE SKIN



IN COMPOUNDING, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We named the new discovery MODENE. It is absolutely harmless, but works sure results. Apply for a few minutes and the hair disappears as if by magic. It Cannot Fail. If the growth be light, one application will remove it; the heavy growth, such as the beard or growth on moles, may require two or more applications, and without slightest injury or unpleasant feeling when applied or ever afterward.

Modene supersedes electrolysis

Used by people of refinement, and recommended by all who have tested its merits.

Modene sent by mail in safety mailing cases (securely sealed) on receipt of \$1.00 per bottle. Send money by letter with your full address written plainly. Postage stamps taken.

LOCAL AND GENERAL AGENTS WANTED

MODENE MANUFACTURING CO.

Dept. 89, Cincinnati, Ohio

Every Bottle Guaranteed

We Offer \$1,000 for failure or the slightest injury

Elastic

From pure gum rubber, woven absolutely to your measure, at the same price you pay for poor-wearing, ready-made goods.

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Stockings

Our Stockings are best ever made. Write for self-measurement blank, testimonials and FACTS ABOUT VARICOSE VEINS.

We are world's headquarters for all invalids' apparatus at bargain prices. Write **Stocking & Truss Co.** Dept. 13, Worcester, Mass.

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Ask For Sahlin

PERFECT FORM and CORSET COMBINED

Look for the name. Your money will be refunded if you are not fully satisfied!

\$1.00 SAHLIN is the only garment that without padding or interlining produces the correct bust and long hip lines demanded by present NO CLASPS NO HOOKS - NO EYELETS NO STRINGS styles, with perfect con- NO HEAVY STEELS - fort.

The wearer of a SAHLIN finds that her shoulders throw back naturally and comfortably, and correct posture becomes easy. Absolutely no pressure on heart, lungs or stomach.

Made in corset or bustle for medium, medium tall and tall figures. Give actual waist measure, bust measure desired and length from armpit to waist line.

Write for our free fashion book; let it will interest you. Order from us if your dealer cannot supply you.

Medium Style \$1.00; Long Hip \$1.50. Postage 14 cents

For the Slender Woman

THE SAHLIN CO., Makers, 1405 Congress St., Chicago

Latest Style Hair Goods On Approval

Lowest Mfrs. Prices

Select any of the following remarkable bargains and we will send them to you on approval, prepaid. No money in advance. Examine goods carefully for quality, style and match before you pay a cent. If entirely satisfied, remit low price, if not, return to us.

We make this liberal offer to acquaint you with our wonderful values and reputation for square dealing. When ordering goods on approval, **SEND REFERENCES.** Send sample hair and describe goods desired.

THIS HANDSOME \$6.00 Chantecler Cluster \$2.85

Very latest creation, made of fine quality hair. Ordinary shades, \$2.85.

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Regular \$7.50 value. Fine natural wavy hair, 35 in., 2 1/2 oz. Ordinary shades.

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Finest short stem wavy switches, best quality hair. Exceptionally low priced. Ordinary shades.

1	oz., 18 in. wavy switch.....	\$0.95
1 1/2	" 30 " wavy switch.....	1.75
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2	" 24 " wavy switch.....	2.95
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Free Large illustrated catalogue of numerous hair goods bargains and invaluable "Hints on Care of Hair." Write Today.

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SPECIAL BARGAINS IN WILLOW PLUMES

We want every woman in America to have one of our beautiful Willow Plumes, made of carefully selected stock and at 1/2 the regular price. **17 inch, \$5.00, 19 inch, \$7.50, 21 inch, \$10.00.** Money refunded promptly if not as represented. Your old ostrich feathers made into willow plumes.

Write to-day for catalogue.

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PARKER'S Arctic Socks

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Healthful chamber, bath and sick-room. Worn in rubber boots, a sure perspiration. Made of knitted fabric, lined with soft white wool fleece. Sold in all sizes by dealers or by mail, 50c a pair. Parker pays postage. Catalogue free.

Look for Parker's name in every pair. J. H. Parker Co., Dept. 66, 25 James St., Malden, Mass.

do so, write a courteous note telling him that you will be at home and will be glad to see him. That is all that is necessary. If he invites you to go driving in the daytime, and you have known him quite a while, there is no harm in your accepting the invitation; but it would not be proper for you to go driving alone with a man in the evening, or with a comparative stranger.

Mrs. W. H., Illinois.—1. It is not now customary to take a man's arm at any time, but if it is necessary to do so take the left arm. 2. It is proper for a woman well past twenty to ask a gentleman to call, but not for young girls to do so. After a first visit a tactful hostess can indicate that the caller will find a welcome at other times. 3. Do not take a man's hat and coat; show him, if necessary, where to put it. When a man says "Thank you" after dancing with him no answer is required. 4. A woman takes the inside of the walk; she precedes her escort in entering or leaving a room, church or conveyance unless he must go first to open a heavy door.

WORRIED.—1. No happiness can come to a girl who disobeys her mother in a case of this kind. If she disapproves of your writing to the young man, she probably has good reasons for it. 2. No man of honor would ask a girl to correspond with him unknown to her mother. 3. Under the circumstances, you should simply let the correspondence lapse. If your friend wished to continue it he would have answered your letters. It would be giving too much importance to a trivial episode if you demanded the return of the letters and photograph.

SUBSCRIBER.—1. Sympathy should be expressed in both "words, looks and actions." Don't be afraid to tell people that you sympathize with them and are sorry for their misfortunes or rejoice in their happiness. Yes, fascination is mostly sympathy and unselfishness, putting yourself in another's place, which is what we sometimes call " tact."

RED ROSE.—1. Do not get discouraged; many people have cured themselves of self-consciousness. The only way to keep from being nervous when called upon to read or speak before an audience is to try to fix your mind entirely on the subject you are reading or talking about, and in this way you will forget to be self-conscious. 2. No matter how quiet the wedding, the bride always takes the groom's arm after the ceremony when walking away from the minister, or when she is being escorted to the dining-room or leaving the house.

EDNA R.—If a girl who is visiting away from home is formally engaged she should not receive attentions from other men unless she knows they are aware of her engagement and unless her fiancé knows she is receiving such attentions. Where there is deceit there is wrong.

V. W., Virginia.—1. Yes, you are quite right; if married in a church the bride should wear hat and gloves with traveling dress; if married at home she may do as she chooses, but the hat looks more fitting with a street costume. 2. The groom stands on the right of the bride.

BRUNETTE.—1. On being introduced it is sufficient to bow and repeat the name, or you can say "How do you do?" or "I am pleased to meet you." Try to say different things and not be stiff. 2. Washing dishes will not hurt the hands if you use good soap and do not scald the flesh.

"If that girl knew how she looks, she would write at once for the

Free Trial Card of

Wilson Dress-hooks

and learn how much neater and surer they are than hooks and eyes, snap fasteners or buttons.

Wilson Dress-hooks can't slip open but are hooked and unhooked with ease; close the garment without gaping and make it flat and smooth. So durable they outwear the garment; can't rust, crush, bend or tear the fabric. Especially good for children's garments. Send coupon for

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The Wilson Dress-hook Co.
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Sold at notion counters. Large and small sizes; Gray, Black and White colors.

The Wilson Dress-hook Co.
124 St. Clair Ave. N. E., Cleveland, Ohio.

Please send, free, 10c card of Wilson Dress-hooks

Color..... Size.....

Name.....

Street Address.....

Town..... State.....

Dealer's Name.....

One dozen on a card 10c.

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Wants Your Address WHERE DO YOU LIVE?

Just write us to-day on a postcard: "Send Catalog No. 24." Our Fall and Winter General Catalog will go to you, next mail, FREE.

Our Catalog of Gifts and Toys will also be sent, in plenty of time for Christmas shopping.

We pay postage anywhere, on mail shipments of \$5.00 or more. See Catalog for Freight and Express Free Delivery Terms throughout the United States.

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If you are thin or flat-chested you can easily improve your figure that will be a revelation to yourself. You will not be experimenting or taking any chances of being dissatisfied. Have your dealer let you try them under our guarantee that money be refunded if not satisfactory, or write us for our new photo-illustrated booklet and convincing testimonials, mailed in plain sealed envelopes.



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Dept. 5 Buffalo, N. Y.

We Will Give You Any of These Valuable Premiums for Getting Subscriptions for McCALL'S MAGAZINE—See next three pages

Ladies' Exquisite Monogram Watch For only 8 yearly subscriptions



Actual size.
Premium 695

Premium 698—As we expected, this premium has made a big hit. The illustration and our few words cannot begin to do justice to the many fine features of this dainty new stem wind and stem set timepiece. Handsome gun-metal finish; gold-trimmed and guaranteed to keep perfect time. This \$4.00 watch, with your initial hand-engraved on the back, will be sent free for only 8 yearly subscriptions for McCall's Magazine at 50 cents each. Any woman or girl can be proud to wear it.

Premium 697—Monogram Watch for Men or Boys, with your initial engraved on back like the above, sent prepaid for only 6 yearly subscriptions at 50 cents each. Diameter of this watch, 1 $\frac{3}{4}$ inches.

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For only 9 yearly subscriptions

Premium 689—Sweater Coats are now very fashionable. The one we offer is made of fine wool in a Marseilles stitch. Single breasted; fastened with handsome pearl buttons; "V" neck, two pockets. A practical, serviceable and desirable garment. Your choice of the following colors: White, cardinal or gray. Sizes, 28 to 34 inches bust measurement. Price, \$2.50. One of these attractive Misses' Sweater Coats will be sent free, prepaid, for only 9 yearly subscriptions for McCall's Magazine at 50 cents each. Be sure to mention the size and color desired.



Premium 689

Premium 688—A Ladies' Sweater Coat, same style, quality and colors as the above, will be sent, prepaid, for only 11 yearly subscriptions. Sizes, 34 to 44 inches bust measurement. Mention size and color desired.

No Money Required

A little easy work among your friends and any of the premiums advertised on this page and next three pages are yours.

No outfit is necessary. All you require is a copy of McCall's Magazine. Write your orders carefully on a plain sheet of paper.

You can easily get your friends to subscribe for McCall's Magazine when you explain that a year's subscription costs only 50 cents, including any McCall Pattern free. All premiums are guaranteed to be satisfactory. If you cannot get all the subscriptions required for any premium, send 20 cents instead of every premium you are short. A two-year subscription at \$1.00 counts the same as 2 yearly subscriptions at 50 cents each.

You may select premiums from this or any previous number of McCall's Magazine. Be sure to send for a free copy of McCall's Large Winter Premium Catalogue—just out. Address all orders to The McCall Company, 236 to 246 West 37th Street, New York City.

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Premium 531

Premium 531—Every amateur and professional dressmaker requires a Skirt Gauge. It is a necessity if you wish to adjust the height or length of skirts perfectly. Thousands in use. All the worry caused by trying to get a skirt to hang evenly is avoided by the use of this excellent device. The very best ladies' tailors and dressmakers in New York City use this Skirt Gauge. Sent for 2 yearly subscriptions at 50 cents each.

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Premium 617—Clearly printed from new plates on good paper and bound in uniform extra ribbed cloth, with a lithograph panel inlay reproduced in ten colors from the paintings of some of America's best artists. St. Elmo or any of these other books sent postage prepaid for only 2 yearly subscriptions at 50 cents each, or 1 two-year subscription at \$1.00. No books exchanged. You may select any one of the following:



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St. Elmo, by Augusta J. Evans.
Sweet Girl Graduate, by Mrs. L. T. Meade.
David Copperfield, by Charles Dickens.
Ivanhoe, by Sir Walter Scott.
Little Minister, by J. M. Barrie.
Macaria, by Augusta J. Evans.
Ishmael; or, In the Depths, by Mrs. Southworth.
Self-Raised; or, From the Depths, by Mrs. Southworth.
First Violin, by Jessie Fothergill.
Daddy's Girl, by Mrs. L. T. Meade.

Extra Fine Walrus Grain Leather Handbag with Purse

For only 10 yearly subscriptions



Premium 756

Premium 756—Has beautifully engraved gold-plated overlapping frame with same decorations on both sides. Fine quality of grosgrain silk lining. Size, 10 x 7 inches. The bag is fitted with a pocket containing a leather coin purse. This magnificent Handbag retails for \$3.00, but by buying in large quantities we are able to send it prepaid for only 10 yearly subscriptions at 50 cents each, or 6 subscriptions and 60 cents added money. Sure to please.

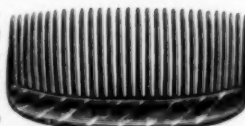
Ladies' Three-Piece Comb Set

For only 2 yearly subscriptions

A
Popular
Reward



Premium 71—This set consists of one back comb and two side combs in tortoise-shell finish; warranted unbreakable. These three combs, all full size, sent delivery charges prepaid, on receipt of 2 yearly subscriptions for McCall's Magazine at 50 cents each.

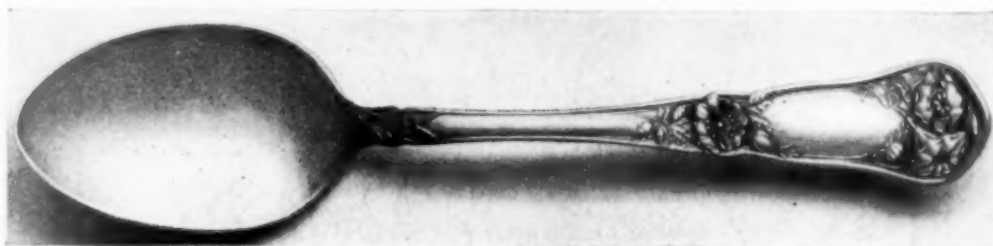


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Your Own Subscription, New or Renewal, Counts Toward Any Premium

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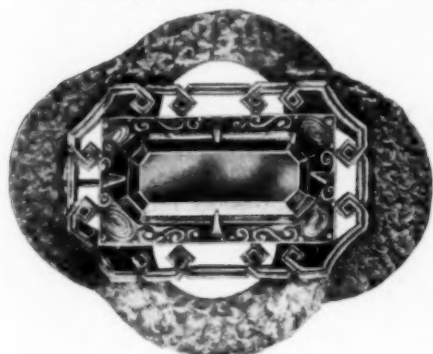
6 Wildwood Pattern Silver Teaspoons for only 4 subscriptions



Premium 661. Actual size, 6 inches

Premium 661—Most elegant and artistic design; richly finished in the popular French-gray effect. Extra heavily plated with pure silver. Guaranteed for ten years. 6 of these exquisite Teaspoons sent prepaid for only 4 yearly subscriptions at 50 cents each.

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Premium 735

Premium 735—This pin is indeed a beauty. Has rich floral trimming, popular green-gold finish, is artistic, novel and exclusive. The amethyst stone in the center is very finely cut. This pin is one-half inch wider than the above illustration. Warranted not only to wear but to please the most fastidious woman. Retail price, \$1.25. We send it free for 3 yearly subscriptions at 50c each.

A Pair of Excellent Lace Curtains

For only 3 yearly subscriptions



Premium 76

Premium 76—Each curtain is 92 inches long, 29 inches wide, has heavy border, small detached figure. Very neat. Sent prepaid for only 3 yearly subscriptions at 50c each.

6 Beautiful Wildwood Pattern Silver Tablespoons

For only 7 yearly subscriptions

Premium 778—These elegant Tablespoons match our popular Teaspoons, Premium 661 (see illustration above), and are of the same high quality. Engraved handles; guaranteed extra heavily plated with pure silver; the fashionable French gray finish. Guaranteed for ten years. With care will last a lifetime. 6 of these magnificent Tablespoons (each 8 inches long) sent prepaid for only 7 yearly subscriptions at 50 cents each.

6 Silver Table Knives and 6 Table Forks For only 15 yearly subscriptions

Premium 777—This fine Reliance Silverware is guaranteed to wear for ten years. Is extra heavily plated with pure silver. Manufactured by the famous Oneida Community. Plain handles. Beautiful bright finish. We will send 6 silver knives and 6 silver forks all for only 15 yearly subscriptions at 50 cents each, or 9 subscriptions and \$1.00 extra. Receiver to pay express charges. This is a wonderful offer. Don't miss it.

3 Beautiful Hand-Painted Pillow Tops

For only 2 yearly subscriptions



Premium 629

Premium 629—The above is an exquisite conventional design; the second represents Home, Sweet Home, and the third has a design that is both artistic and sentimental. Each hand-painted on ecru art cloth (22x22 inches). All three sent prepaid for only 2 yearly subscriptions at 50 cents each.

Handsome 14-Karat Gold-Filled Baby Jewelry Set

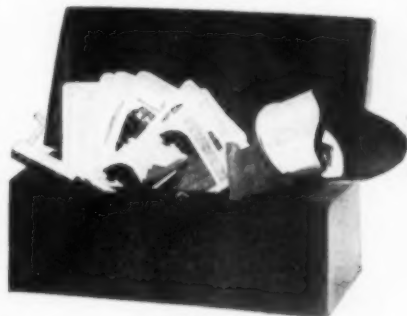
For only 4 yearly subscriptions



Premium 737

Premium 737—As shown in the illustration, this valuable set consists of a Baby Neck Chain with Heart Pendant, a Baby Ring, two Baby Pins—all gold filled. This elegant set mounted on a plush heart will be sent prepaid for only 4 yearly subscriptions at 50 cents each. Retail value, \$1.50.

Stereoscope and 100 Fine Colored Views For only 5 yearly subscriptions



Premium 715

Premium 715—Affords great amusement. The excellent lenses bring out the fine views greatly enlarged. Stereoscope has aluminum eye shade and folding handle. Complete outfit with 100 beautiful stereo-photographs, packed in a leatherette box, sent express charges prepaid for only 5 yearly subscriptions at 50 cents each.

McCall's Winter Premium Catalogue Is a Beauty—Send for Free Copy Today

50 Exquisite Thanksgiving Post Cards for Only 2 Yearly Subscriptions



Premium 780

Premium 780—You certainly will have reason to be thankful when you receive this magnificent collection of 50 all-different Thanksgiving Post Cards. And you may have them without cost. They are the quality and style of cards that you generally pay 2½ cents each for. By making a special contract with the largest post card manufacturers in the country we are able to send the complete set of 50 superbly printed and embossed Thanksgiving Post Cards for only 2 yearly subscriptions at 50 cents each, or 1 two-year subscription at \$1.00. Important! No orders for this fine set will be accepted unless mailed by the club-raiser before November 15, 1910.

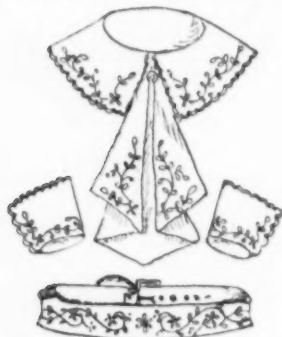
Handsome High-Grade Smyrna Rug

For only 12 yearly subscriptions

Premium 150—This magnificent rug is guaranteed all wool and satisfactory in every way as to appearance and good wearing qualities. Size, 5 feet in length and 2½ feet wide. Reversible. You may have your choice of floral, Oriental or animal designs. State which style you prefer. Sent prepaid for only 12 yearly subscriptions at 50 cents each.

Large New Stamping Outfit

For only 2 yearly subscriptions

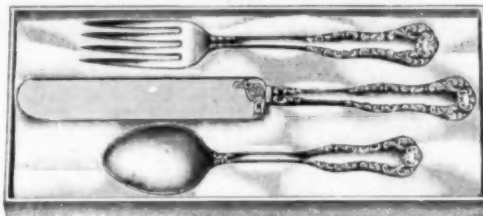


One of the 70 Designs of Premium 634

Premium 634—This unusually large Stamping Outfit contains 70 new designs, including 1 shirt-waist set in braiding, 1 shirt-waist set in eyelet embroidery, corset cover, center-piece, lambrequin, alphabets, etc. Sent prepaid, with material for stamping and full directions, for only 2 yearly subscriptions for McCall's Magazine at 50 cents each.

Pretty 3-Piece Child's Silver Set

For only 3 yearly subscriptions

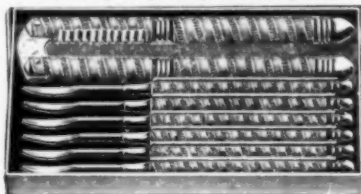


Premium 313. Actual size, 3¼ x 8 inches

Premium 313—Set consists, as shown in picture, of knife, fork and spoon in lined box. Guaranteed *extra* heavily plated with pure silver. Sent prepaid for 3 yearly subscriptions at 50 cents each.

Rogers Silver Nut Cracker and Six Picks

For only 2 yearly subscriptions



Premium 248. Actual size, 3¼ x 5 inches

Premium 248—Like picture; a well-made set; guaranteed *extra* heavily plated with pure silver. Sent prepaid for only 2 yearly subscriptions at 50 cents each.

Pair of Extra Fine Heavy Portieres

For only 15 yearly subscriptions

Premium 782—These luxurious green curtains are made of rich, heavy tapestry with knotted fringe at top and bottom. Very beautiful. Each curtain in this pair is 50 inches wide and 106½ inches long. A pair of these magnificent \$5.00 Portieres sent express collect for only 15 yearly subscriptions at 50 cents each, or for 8 yearly subscriptions and \$1.00 extra money. These elegant curtains will please the most particular housewife.

Beautiful 14-inch Ostrich Plume

For only 8 yearly subscriptions



Premium 639

A Very Handsome Present

Premium 639—This Plume is very carefully manufactured from long feathers. It is extremely long fibered, fluffy, beautifully curled and makes a most effective and satisfactory plume. You may have either black, white or any other color you desire. One of these Plumes will be sent postage prepaid for only 8 yearly subscriptions for McCall's Magazine at 50 cents each.

Premium 654—A Plume 16 inches long of the same high quality as the above will be sent prepaid for only 12 yearly subscriptions.

You Will Be More Than Delighted With Every McCall Premium

These Beautiful, Stylish Furs Given for McCall's Magazine Subscriptions



Ladies' Black or Brown French Hare Throw Scarf

For only 6 yearly subscriptions

Premium 663—A most extraordinary offer. This full-haired, soft, thick, glossy fur throw, 54 inches in length, lined with rich brown satin, will be sent prepaid for only 6 yearly subscriptions at 50 cents each.

Premium 760—This pretty muff matches brown scarf 663. It is a full pillow muff, nicely bedded, lined with rich brown satin. Sent prepaid for only 6 yearly subscriptions at 50 cents each.

Premium 662—This handsome set includes brown throw 663, with pillow muff 760, nicely bedded, lined with rich brown satin. Set sent prepaid for only 11 yearly subscriptions at 50 cents each, or 5 subscriptions and \$1.00.

Girls' French Ermine Fur Set

For only 13 yearly subscriptions

Premium 593—For a girl from seven to twelve years of age. Consists of a 48-inch scarf, lined with white satin, and a pillow-shaped muff, trimmed with head and silk hanger. Sent prepaid for only 13 yearly subscriptions at 50 cents each, or 6 subscriptions and \$1.10.

Child's Pretty Angora Set

For 6 yearly subscriptions

Premium 668—Consists of attractive muff and scarf, handsomely lined. For child two to six years old. Sent prepaid for only 6 yearly McCall's subscriptions at 50 cents each. Big value.

Ladies' Large, Rich Black Cat-Lynx Throw

For only 7 yearly subscriptions

Premium 667—This throw is indeed a beauty. Over 72 inches long; heavy, glossy fur, beautifully lined with satin. Sent prepaid for only 7 yearly McCall's subscriptions at 50 cents each.

Large Black Cat-Lynx Pillow Muff

For only 7 yearly subscriptions

Premium 666—Made of beautiful, glossy, thick fur with rich satin lining. Extra large size. Sent prepaid for only 7 yearly McCall's subscriptions at 50 cents each. Matches throw 667.

Ladies' Heavy Black Cat-Lynx Set

For only 13 yearly subscriptions

Premium 665—This magnificent set retails for \$5.50. It consists of throw 667 and muff 666. The entire set will be sent prepaid for only 13 yearly subscriptions at 50 cents each, or 6 subscriptions and \$1.25 added money.

Large, Beautiful Cat-Lynx Shawl Scarf

For only 12 yearly subscriptions, or 6 subscriptions and \$1.00

Premium 761—This luxurious black shawl scarf is trimmed with two heads and 9-inch tails. 72 inches long, 7½ inches wide at collar and 3½ inches wide at ends. Fine lining. This rich-looking scarf sent prepaid for only 12 yearly subscriptions at 50 cents each, or 6 subscriptions and \$1.00. This will please any woman.

Large, Magnificent Cat-Lynx Rug Muff

For only 12 yearly subscriptions, or 6 subscriptions and \$1.00

Premium 762—This up-to-date black rug muff is handsomely trimmed with one head and two tails. Fine lining. Size 14x15 inches. Sent prepaid for only 12 yearly subscriptions at 50 cents each, or 6 subscriptions and \$1.00. A most desirable present.

Special Offer on Set 763

Premium 763—In order to place this magnificent \$10.00 set within the reach of all our club-raisers we will send both shawl scarf 761 and rug muff 762, prepaid, for only 10 yearly subscriptions at 50 cents each and \$2.00 extra. Sent prepaid without added money for 23 subscriptions at 50 cents each.

Special Rule
on all Premiums

Send 20 Cents Instead of Every Subscription You Are Short



How a Million Women Saved Ages of Work

A million housewives, in the past few years, have ceased to bake their beans. Each saves—full fifty times a year—the many hours required to bake this dish.

The sum of that saving has probably added a thousand centuries to the leisure of woman-kind. And those million housewives have delicious meals, always on hand, ready to serve in a moment.

They have better beans—more digestible beans—than home ovens ever baked. For we bake in steam ovens, heated to 245 degrees.

We bake in small parcels so the full heat goes through. Thus we make beans digestible, so they do not ferment and form gas.

Yet no beans are crisped and no skins are broken, for the baking is done with live

steam. The beans come out nut-like, mealy and whole.

The tomato sauce is baked with the beans—baked into each bean—to give a delicious zest.

These beans reach you with all the savor of the freshly-baked. You can serve them cold in a minute or hot in ten minutes. You can keep a dozen meals on hand.

And those meals are Nature's choicest food prepared in the finest way. Beans are 23 per cent nitrogenous—84 per cent nutriment. Their food value equals the choicest beef; they cost not a third as much.

You will find that it pays to serve such food in this inviting way. You will be one of the million who let us do the baking when you once serve Van Camp's.

"The National Dish"

VanCamp's
BAKED
WITH TOMATO
SAUCE
PORK AND BEANS

"The National Dish"

But don't think that all the ready-baked beans are anything like Van Camp's. We pay the price to get the choicest Michigan beans, then we pick out only the best of them. We make our tomato sauce from whole tomatoes

ripened on the vines. It costs us five times what some sauce would cost. This is too choice a dish to spoil by petty economy. Insist on the beans which, because of their goodness, command the largest sale in the world.

Three sizes: 10, 15 and 20 cents per can

Van Camp Packing Company Established 1861 **Indianapolis, Indiana**

(95)

There
is
Beauty

in
every
Jar



MILKWEED CREAM

"Beauty is only skin deep." Then all the more need to give your complexion the attention it deserves. The first requisite for beauty is a healthy skin. Spots and blemishes, no matter how small, disfigure and mar the complexion. Loose skin, crow's feet and wrinkles (due to unnecessary rubbing) are also serious complexion faults. A sallow or colorless skin, as well as undue redness, are Nature's danger signals.

Milkweed Cream

gives relief from these and all other complexion ills. For a decade it has been recognized as the best face cream and skin tonic that skill and science can produce.

Milkweed Cream is a smooth emollient, possessing decided and distinct therapeutic properties. Therefore, excessive rubbing and kneading are unnecessary. Just apply a little, night and morning, with the finger tips, rubbing it gently until it is absorbed by the skin. In a short time blemishes yield to such treatment, and the skin becomes clear and healthy; the result—a fresh and brilliant complexion. To prove to you the advisability of always having Milkweed Cream on your dressing-table, we shall be glad to send a sample free, if you write us.

F. F. INGRAM CO., 61 Tenth Street, DETROIT, MICH., and WINDSOR, CANADA
IMPROVES BAD COMPLEXIONS—PRESERVES GOOD COMPLEXIONS

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and for 1911 it will be more entertaining, more informing and more helpful. There will be 50 Popular Papers, 300 Capital Stories, Splendid Serials through the year, 2000 Bits of Wisdom, Wit and Humor, etc. What the larger Youth's Companion offers for 1911 is shown in the Illustrated Announcement sent free with Specimen Copies on request.

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